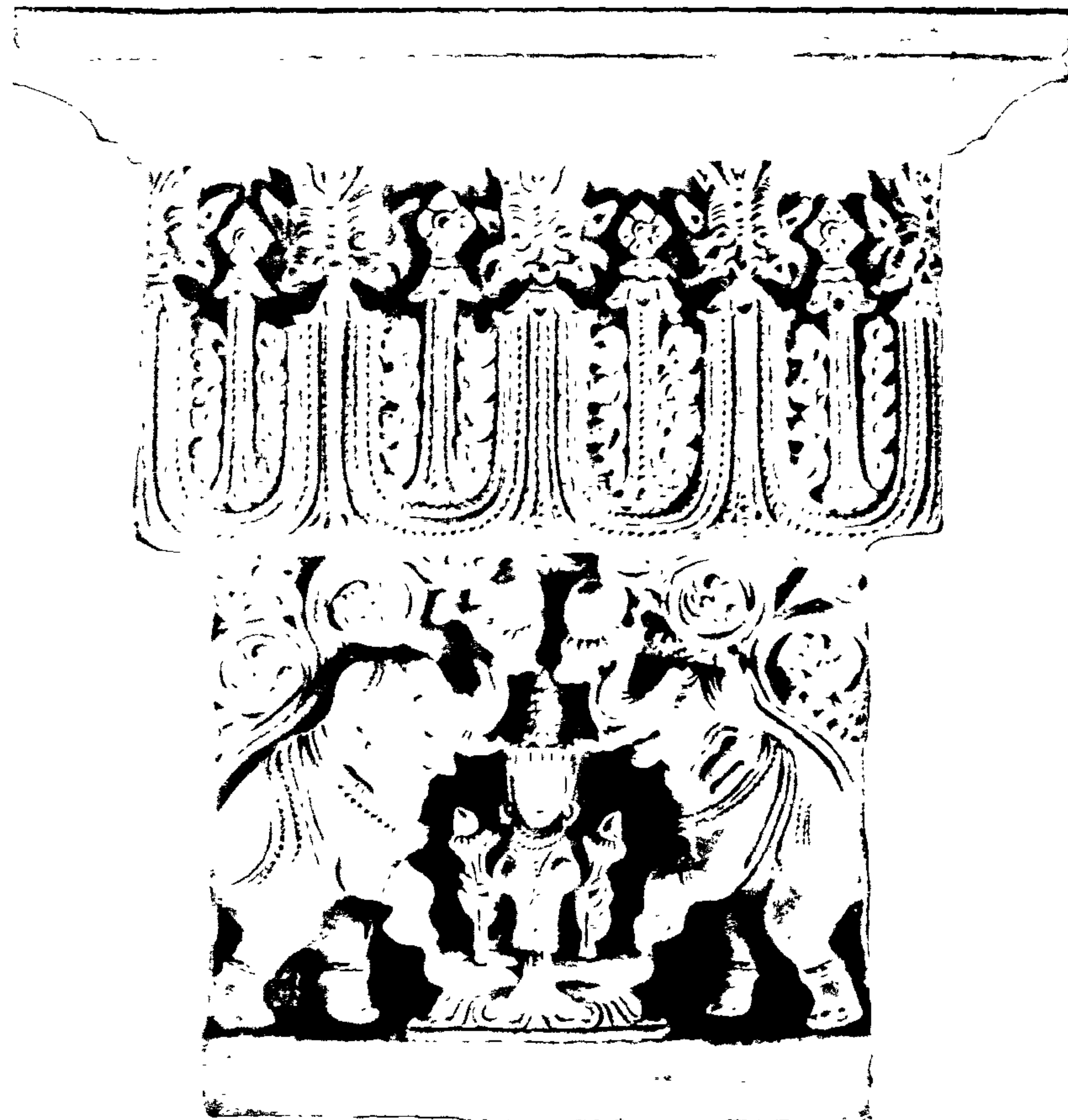


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THE CHĀLUKYAN ARCHITECTURE OF THE KANARESE DISTRICTS



BY

HENRY COUSENS, M.R.A.S.

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CONTENTS

N 1—1a

ERRATA

(1) PLATE XV.—*For* the word "Section" in both the Plate and the List of Plates *read* "Elevation."

(2) PLATES XXVII AND XXXI.—*Omit* asterisks from the List of Plates.

(3) PLATE LXXXIII.—*For* the words "Haraḷhaḷḷi" and "Ceiling from Sōmēśvara" in the Plate *read* "Nīralgi" and "Lotus ceiling from Siddharāmēśvara."

(4) PLATE CXI.—*For* "Balagāmve: Pillars from the temple of Kedarēśvara" in the List of Plates *read* "Banavāsi: Pillars from Madhukēśvara."

LIST OF PLATES

*(Marked thus * are photographs)*

LIST OF TEXT ILLUSTRATIONS

HISTORICAL OUTLINE

OF THE

DYNASTIES OF THE KANARESE DISTRICTS

FROM THE SIXTH TO THE FOURTEENTH CENTURY, A.D.

THE EARLY CHĀLUKYAS

TO describe the monuments of a country without giving some account of the people who raised them would be to deprive our study of a great deal of its interest. It is, therefore, necessary to give a very brief outline of the Chālukyan dynasty, with its subordinate chiefs, under whose auspices the buildings we are about to examine were erected. Until its numerous lithic records and copper-plate charters were taken in hand[1], and systematically translated, little, indeed, was known of this dynasty; and it is to these translations and Dr. Fleet's historical account, in the first volume of the Bombay Gazetteer, that I am indebted for the short abstract given below.

The country, over which these remains are found, embraces the southern portion of the Bombay Presidency, the northern part of Maisur, and the districts of the Madras Presidency and Nizām's territory immediately adjoining the former upon the south-east. Over this area, more or less, as the fortunes of war ordained, the Chālukyan kings held sway from the fifth to the end of the twelfth century A.D., save for an interregnum of about two hundred years, when the family was, for a time, dispossessed of the bulk of their territory by the Rāshṭrakūṭas from the north.

Of these records, by far the greatest number consists of inscriptions upon stone tablets, pillars and temples, and are found scattered about all over the Kanarese country, most of them uncared for and unappreciated by the people.[2] There is hardly a village without a

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1 Mainly by Dr. J. F. Fleet, C.I.E. late of the Bombay Civil Service in the *Indian Antiquary* and the *Epigraphia Indica*.

2 A short description of these will be found in the chapter on Miscellaneous Objects

tablet or a memorial stone, many containing considerable numbers. They are, as a rule, neglected, except where they serve some useful purpose, such as convenient slabs for culverts or for village cattle to rub themselves against.

Old copper-plate grants and charters are found in the possession of individuals, whose ignorance and superstitious ideas induce them to keep the fact secret, thinking they record the whereabouts of buried treasure which the decipherer of them might get hold of and appropriate. Often they are recovered from the bottom of wells and tanks, where they had been thrown for safety during some local disturbance or in times of public danger. These deeds are engraved upon thick plates of copper, which are strung together on heavy copper rings or loops whose ends are embedded in great lumps of metal bearing the seal of the grantor. They are, thus, much more lasting than they would be written upon paper or parchment, palm-leaf or birch-bark.[1]

These records give us a history, more or less in outline, of the dynasties that reigned over the land, interlarded with very eulogistic accounts of the virtues of the rulers, and mention the terrible wars they waged with their neighbours. But they do not give us much insight into the internal administration of the country, its trade, social and domestic affairs, or religious changes or feuds. From them, however, checking one by another, lines of succession, with their dates, have been reconstructed and recovered from the limbo of oblivion.

One of the earliest inscriptions giving an account of the Chālukya family is engraved upon a large slab built into the eastern wall of the old temple of Mēguṭi on the hill above the village of Aihoḷe, which is situated in the south-eastern portion of the Bījāpūr District. It is of the time of the Western Chālukya king Pulikēśin II., and is dated in the Śaka year 556 (A.D. 634-5).[2] It gives us no information respecting the [illegible] Chālukyas, but shows that they had, as neighbours and enemies, the Naḷas, the [illegible] the Kadambas, the Mātaṅgas and the Kaṭachchuris whom they subjugated. It [illegible] however, that they came originally from Ayodhyā. Further afield they came into [illegible] contact with the Gaṅgas, the Āḷupas, and the Pallavas of Kānchī or Conjeveram. They lived under the guardianship of the *Saptamātṛi* or 'Seven Mothers,' and their favourite deity is said to have been Kārtikeya, while the god Nārāyana presented them with the boar standard.

The earliest historical name that we have for this dynasty is that of Jayasimha I. The name is given in genealogical records of subsequent kings, no inscriptions of his own being known; and it is likely that he, or some predecessor not far removed from him, was the founder of the family in the early centuries of the Christian era. Aihoḷe may possibly have been their first domicile in the south when Pulikēśin I. moved down from the north, and it may have been in his time, or in that of his son Kīrtivarman I., that the oldest temples at that place were erected. Pulikēśin I., under his full title of Satyāśraya Śrī Pulakēśin Vallabha Mahārāja, is said to have performed the great *aśvamēdha* or horse sacrifice. Whether Aihoḷe was the place of their first settlement or not, it is recorded that Pulikēśin eventually took up his headquarters at Vātāpi, the modern Bādāmi, which be appears to have wrested from the Kadambas of Banavāsi, and established himself as the first king of the dynasty somewhere about A.D. 550.

[1] For a full description of epigraphical records generally, see Dr. Fleet's article in the Imperial Gazetteer of India 'The Indian Empire,' Vol II, pp. 1 to 88

[2] *Indian Antiquary*, Vol. VIII, p 237.

Pulikēśin I. was succeeded by his son Kīrtivarman I. in A.D. 566 or 567.[1] He subdued the Naḷas, the Mauryas and the Kadambas of Banavāsi in north Kanara. There is one record of his time, namely, an inscription on a pilaster in the verandah of the Vaishṇava cave at Bādāmi of A.D. 578, which records that, having, under his orders, finished the construction of the cave-temple, his younger brother, Maṅgalēśa, on the occasion of the installation of the image of Vishṇu, made certain gifts to the temple and to some Brāhmaṇs.[2] Leaving two, if not three, young sons, he was succeeded in the government by his brother Maṅgalēśa, who is described as a *paramabhāgavata*, or most devout worshipper of the Divine One (Vishṇu). These early Chālukyas were mostly, if not all, followers of the Vaishṇava cult. Maṅgalēśa's warlike expeditions extended across India from coast to coast. His death is placed in A.D. 608. Of his time there are three records—an undated inscription on the rock outside the Vaishṇava cave at Bādāmi; an undated copper-plate grant from Nerūr, and the important inscription upon a great sandstone pillar which was found lying near the old temple of Mahākūṭeśvara.[3] The last inscription calls the column a *dharmā-jaya-stambha* or 'pillar of the victory of religion' and tells of an additional grant, made in continuation of a previous one, to the god Mahākūṭēśvaranātha.

Pulikēśin II., son of Kīrtivarman I., followed his uncle upon the throne, and it was during his reign that the stone inscription was set up on the temple of Mēguṭi at Aihoḷe. He was, without doubt, the greatest of the early Chālukya kings. He carried his arms from the Malabar to the Coromandel coast, and as far north as the Narmadā river which he fixed on as his northern boundary. In the south he laid siege to Kānchīpūra (Conjeveram), the capital of the Pallavas, and invaded the country of the southern chiefs of the Chōḷas, Pāṇ' Kēraḷas. During his reign the Chinese pilgrim, Hiuen Thsang, toured through Ir ..., if we are correct in identifying the places he visited, he spent some time, about . 639, in the territories of Pulikēśin. Pulikēśin is said to have sent an embassy to K osru II., king of Persia, and to have received one from him in return. About this time the family split up, one branch establishing itself over the province of Veṅgī, between the lower reaches of the Kṛishṇa and Gōdāvarī rivers, where we shall leave them as they do not concern us any further. They are called, for convenience, the Eastern Chālukyas.

The end of Pulikēśin's reign saw the temporary obscuration of the Chālukyan power, when the Pallavas invaded the country and reduced Bādāmi. But this state of affairs did not last for long, as Pulikēśin's son, Vikramāditya I., re-established the supremacy of the family, led his troops to the gates of Kāñchī itself and took the city. He is described as a devout worshipper of Śiva.

Of Vijayāditya's reign we have an inscription upon the temple of "Kaḷḷamaṭha" at Bādāmi of A.D. 699, in the third year of his reign, while he was at the capital of Vātāpi; another on the wall of the temple of Huchchīmalliguḍi at Aihoḷe, dated in the thirteenth year of his reign (A.D. 708-9); and one on a pillar in the porch of the temple of Mahākūṭeśvara near Bādāmi. He built the great stone temple of Vijayēśvara at Paṭṭadakal, now known as that of Sangamēśvara, as we learn from an inscription of the time of Kīrtivarman II. He also installed images of Brahmā, Vishṇu and Maheśvara at Bādāmi in A.D. 699. His

[1] I shall follow Dr. Fleet's order of the Chālukya rulers.

[2] For a full translation of this inscription, and an account of the Bādāmi caves, see the *Indian Antiquary*, III 305; VI. 354 and 363; and X. p 57, also the *Cave-temples of India*, 405

[3] Removed to the Museum at Bijapur.

name is coupled with that of his son Vikramāditya II. in a Paṭṭadakal inscription recording gifts made by them to the temple of Lōkapālēśvara. He also made grants to certain Jaina temples at Lakshmeśwar.

Vikramāditya II. left inscriptions upon the Durga temple at Aihoḷe and the temple of Lōkēśvara (Virūpāksha) at Paṭṭadakal. Those upon the latter are important, for, the temple itself being the largest and finest of its class in these districts, they give us an excellent landmark in the chronology of these buildings and the history of their architecture. We are told in these inscriptions that the great temple of Lōkēśvara was built for his chief queen, Lōkamahādēvī, in commemoration of his having thrice conquered the Pallavas of Kānchī. At the same time we learn that his second queen, a sister of the first, also had a temple built in close proximity to the other, which was named, after her, Trailokyeśvara. In studying the former building we shall find it very interesting to compare it with one of about the same age at Conjeveram and the great monolithic temple of Kailāsa at Ēlūrā. Vikramāditya is said to have carried his warlike expeditions far to the south, and, after leaving an inscribed record in the temple of Rājasiṁhēśvara at Kānchī, to have set up a pillar of victory on the shores of the southern ocean. He made grants for Jaina worship at Lakshmēśvara, the old Raktapura, which place seems to have been a great centre of the Jainas at that period.

Vikramāditya was succeeded in A.D. 746 by his son Kīrtivarman II., of whose time we have but two inscriptions, in A.D. 754 and 757 respectively. The second is on column at Paṭṭadakal, between the temples of Vijayēśvara, Lokēśvara and Trailokyēśvar and records their erection. He made grants to Jaina temples. From this time forward there is a break in the records of the family, but from other sources it may be gathered that their neighbours, the Rāshṭrakūṭas, swept down upon them from the north and dispossessed them of their kingdom. For the next two hundred years the family, driven into the southernmost corner of their former territory, within the confines of the present Maisur province, probably lived on, in genteel poverty, in possession of a very small estate—too small, in fact, to cause the Rāshṭrakūṭas any uneasiness for many years to come.

It would be to no purpose in this place to give, in detail, a long string of names of rulers with their bombastic accounts of their petty wars. The accompanying table, eliminating all extraneous matter, will be sufficient, with a few remarks about those who have been connected, more or less directly, with the monuments we are studying.

LIST OF RULERS OVER THE CHĀLUKYAN TERRITORIES.

From the 5th to the 14th Century, A D.

Date A.D.	Rulers.	Historical Notes.	Temples, etc.
	WESTERN CHĀLUKYAS OF BĀDĀMI.	Also called Chalkya and Chalikya Probably entered the Kanarese districts in the 5th century, A D First notice of the Rāshṭrakūṭas. Jayasimha is said to have restored the fortunes of the Chālukya dynasty by defeating, amongst others, Indra of that family, who was the son of Krishṇa. The Rāshṭrakūṭa dynasty was one of considerable importance in Central or Northern India in the 5th and 6th centuries, A.D.	
	Jayasimha	. .	Lād Khān, Kont-Guḍi, Durga and the oldest temples at Aihoḷe.
	Raṇarāga ...	.	Mahākūṭēśvara temple.
	Pulikēśin I. ...	Made Vātāpipura (Bādāmi) his capital. Mēguṭi inscription at Aihole.	
566—597 ...	Kīrtivarman I. ..		
597—608 ...	Mangalēśa ...	Married a Kāḷachuri princess ...	Vaishṇava Cave-temple at Bādāmi.
609—642 ...	Pulikēśin II. ..	Conquered the Rāshṭrakūṭas and Kadambas of Vanavāsi	Mēguṭi at Aihole.
(After Pulikēśin's death the country was invaded and occupied for some thirteen years by the Pallavas)			
655—680 ...	Vikramāditya I. ...	Defeated the Pallavas and seized Kāñchi. Southern Gujarāt branch of the Chālukyas established.	
680—696 ...	Vinayāditya	.. ...	
696—733 ...	Vijayāditya	Inscriptions on Kallamaṭha at Bādāmi, on Huchchimalliguḍi at Aihole; on Mahākūṭeśvara, and on Vijayēśvara at Paṭṭadakal Capital at Bādāmi.	Sangamēśvara (Vijayēśvara) at Paṭṭadakal, Aneseijeya-Basadi at Lakshmēśvara Images of Brahmā, Vishṇu and Siva set up.
733—746 ...	Vikramāditya II.	Inscriptions on the Durga temple, Aihole, on Virūpāksha gateway, and on pillar in *pūjārī's* house, Paṭṭadakal.	Virūpāksha (Lokeśvara) and Mallikārjuna (Trailōkyēśvara) at Paṭṭadakal.
746—757 ...	Kīrtivarman II .	......	

(Probable extinction of the reigning family, in the direct line, during Rāshṭrakūṭa supremacy.

LIST OF RULERS OVER THE CHĀLUKYAN TERRITORIES.

From the 5th to the 14th Century, A.D

Date A.D.	Rulers.	Historical Notes.	Temples, etc.
	Rāshṭrakūṭas.		
754 ...	Dantidurga ...	Dispossessed the Chālukyas	
	Krishṇa I. ..	Completed the occupation of the Chālukyan districts Established himself at the hill-fort of Elāpura Elūrā where there, was a famous temple of Śvayambhu-Siva.	
	Dhruva .	Inscription on Virūpāksha at Paṭṭadakal.	
783—814 ...	Gōvinda III. ..	Gujarát branch of the Rāshṭrakūṭas established	
814—877 ...	Amōghavarsha I. ..	Established his capital at Mānyakhēṭa Mālkhēd,	
888—911 ...	Krishṇa II.		
915—916 ...	Indra III.		
918—933 ...	Gōvinda IV.		
	Amōghavarsha II.		
940—956 ...	Krishṇa III.		
971 .	Khoṭṭiga.		
972—973 ..	Kakka II.		

Kakka II. was ousted by Taila II. who was, probably, a descendant of a side branch of the Chālukya family, and the Rāshṭrakūṭas ceased to exist. The Silāhāras of Kolhāpur established themselves about this time, while the Rāshṭrakūṭas left representatives of their family in the feudatory chiefs, the Raṭṭas of Saundatti and Belgāum, who carried the banner with the golden Garuḍa.

LIST OF RULERS OVER THE CHĀLUKYAN TERRITORIES.

From the 5th to the 14th Century, A D.

Date A D.	Rulers.	Historical Notes.	Temples, etc.
	WESTERN CHĀLUKYAS OF KALYĀṆA.		
973—996	Taila II.		
997—1008	Satyāśraya.		
1009—1011	Vikramāditya V.	......	Image of Buddha set up by Silāhāra chief of Kolhāpur.
1018—1042	Jayasiṁha II.	Capital said to have been at Baḷagāṁve.	
1044—1068	Sōmēśvara I.	Kalyāṇa first mentioned as a capital. The Chōḷas invaded the country and burnt many temples in the Beḷvola district, and destroyed Jaina temples at Lakshmēśwar, which had been built by Permāḍi-Ganga.	
1053, 1069 to 1076	Sōmēśvara II.		
1055-56 and 1076—1126.	Vikramāditya VI.	Inscription tablet at Dambaḷ records grants to two Buddhist *vihāras* at that town Chālukyan territory invaded by the Hoysaḷas Chief capital was Kalyāṇa. The prosperity of the country was at its height during this period.	Built a temple of Vishṇu and founded the town of Vikramāpūra Arasibiḍi
1126—1138	Sōmēśvara III.	... ..	Jaina temples at Beḷgāum ?
1138—1149	Jagadēkamalla II.	Chālukyan territory invaded by the Hoysaḷas.	
1150—1161	Taila III	Capital at Kalyāṇa and subsequently at Annīgeri	Kalla-Guḍi at Dēgāmve.
(The country temporarily occupied by the Kaḷachuris, who usurped the sovereignty)			
	KAḶACHURIS.	The Kaḷachuris were probably Jains.	
Cir. 1145 and 1156—1167.	Bijjala.	B. was Taila's Commander-in-chief. Capital at Annīgeri, afterwards Kalyāṇa Rise of the Liṅgāyats	
1167—1177	Sōmēśvara.		
1177—1181	Sankama.		
1181—1183	Āhavamalla.		
1183	Siṅghaṇa.		
1183—1189	Sōmēśvara IV.	The last of the Chālukyas.	

(End of the Chālukya dynasty. Their territory was now invaded by the Hoysaḷas, for some time feudatories of the Chalukyas on the south, and the Yādavas of Dēvagiri on the north

LIST OF RULERS OVER THE CHĀLUKYAN TERRITORIES.

From the 5th to the 14th Century, A.D.

Date A.D.	Rulers.	Historical Notes.	Temples, etc.
	HOYSAḶAS.		
1173, 1191 to Cir. 1212.	Ballāḷa II.	... Established himself at Lokkigunḍi Lakkunḍi. He also had headquarters at Aṇṇigeri.	
1224—1234 ...	Narasiṁha II	...	Harihara at Harihar.
1234-35 and 1253	Sōmēśvara.		
	(The Yādavas forced the Hoysaḷas south again, and took possession of the whole country.		
	YADAVAS OF DEVAGIRI.		
1187—1191 ...	Bhillama	B. was the first to come into hostile contact with the Chālukyas.	
1191—1210 ..	Jaitugi I.		
1210—1247 ...	Siṅghaṇa	... Capital, Dēvagiri. The Kaḷachuris still appear to have possessed some power, but were finally wiped out by Singhana	
1247—1260 ...	Kṛishṇa.		
1260—1271 ..	Mahādēva.		
1271—1309 ...	Rāmchandra.		
1309—1312 ...	Saṁkara.		

(1310 A.D. The country was overrun by the Muḥammadans under Malik Kāfur.)

Note.—Dynastic names, as above, were family names or titles, and were not the names of different nationalities. Though the government changed hands there was no general inroad of an alien population at these crises before the Muhammadan times. The people remained very much the same under the different dynasties. And so, except in special cases, where a ruler may have imported skilled artizans from other parts of India, the families of *sūtradāris* or *salāts* architectural builders probably lived and worked from generation to generation, within the confines of the kingdom.

THE RASHṬRAKŪṬAS

The Rāshṭrakūṭas, as we have seen, were a formidable power in the fifth century A.D., for they had come into hostile contact with the Chālukyas during the time of Jayasiṁha I. whose fortunes, it would appear, emerged from some temporary eclipse caused by them; and, again, in the time of Pulikēśin II., do we hear of another Rāshṭrakūṭa attack. The latter had thus been neighbours and rivals of the Chālukyas for some three hundred years or so.

Especially interesting, in the study of the remains of this period, is the fact that, when the Rāshṭrakūṭas dispossessed the Chālukyas, they were engaged in excavating some of those wonderful cave-temples in the rock at Ēlūrā, the execution of which must have been temporarily delayed by their expeditions to the south.

It was Dantidurga who, by some crushing defeat of the Chālukyas, established Rāshṭrakūṭa sway over the Kanarese districts; but their complete subjugation was effected by Kṛishṇa I., his uncle and successor. Dantidurga's triumphs are recorded in the inscription upon the Daś Avatāra cave at Ēlūrā.[1] The Rāshṭrakūṭa capital may, at this time, have been located in the vicinity of the Ēlūrā caves. There was, already, a series of Buddhist cave-temples excavated here, in the hill side, facing the west, and there appears to have been a settlement in the plain in front of them. Sundry remains may still be seen, especially old brick wells. These, which are more immediately in front of the Buddhist caves, are probably of the Buddhist period; and there was possibly a considerable colony here when Dantidurga called off their workmen to construct for him similar works to the glory of his Hindu gods. The Rāshṭrakūṭa capital may have occupied a position on the plateau above, where, at a spot marked on the Indian Atlas sheets as 'Sooloobunjun,' are remains which might well be those of a town or city. Amongst other ruins are those of a very large tank or reservoir (not the later Muḥammadan one amongst the hills) which was surrounded on all sides with tiers of cut-stone masonry steps leading down into it, which make it look not unlike the remains of some large amphitheatre.[2]

There is an inscription of Dhruva, the younger son and successor of Kṛishṇa I., on a pillar in the north porch of the temple of the god Lokēśvara at Paṭṭadakal which tells us that he humbled the pride of the Pallavas. It is likely that they took advantage of the disruption of the Chālukyan kingdom to extend their borders in that direction.

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[1] See separate pamphlets of the Archæological Survey of Western India, No. 10, *Inscriptions of the Cave-temples*, p. 92.

[2] This spot is a mile south of the present town of Roza, above the caves, and four miles north-west of the celebrated hill fort of Dēvagiri or Daulatābād, which was subsequently made the citadel and site of the Yādava capital. The present village of Ēlūrā which name Sir R. G. Bhandarkar identifies with Ēlāpura where there was a famous temple of the god Svayambhu-Siva spoken of in one of Krishna's grants, lies to the north of the old site before the Buddhist caves, and in front of the Hindu excavations (*Indian Antiquary*, XII, 228, and *Bombay Gazetteer*, I, part II, 196 and 391). It is not a healthy spot, as we found to our cost, and does not look like the site of an older city. The old site, above, at 'Sooloobunjun' may have extended northwards and have embraced the site of the present Muhammadan town of Roza, which is full of Muhammadan shrines and mosques, and is considered a sacred spot by that community. Aurangzib had his bones carried there and interred. What is quite probable is that the Muhammadans, when they first marched against Dēvagiri, found remains of the older city still there, with, perhaps, some ancient shrines to the Hindu gods which, as was their wont, they demolished and used their material in building their own mosques and tombs when they eventually settled in that locality. At the village of Ēlūrā is a temple, built by queen Ahalyābāi of Indor, to hold one of the most sacred *jyotirlingas* of India. Dr Burgess says "Doubtless the *tīrtha* or jyotirlinga was originally at the caves, but after their desecration by Aurangzib it lost its repute and was transferred to the village" (*Elura Cave-Temples*, p. 4). The Yādavas gravitated to the same spot, when, in the reign of Singhaṇa II., they converted the isolated conical hill, four miles to the south-east of 'Sooloobunjun,' into an impregnable fortress which they named Dēvagiri or 'the hill of the gods.' Its sugar-loaf shape, begirt with natural unclimbable cliffs, lent itself well to the work of the rock-cutters to improve these where necessary and to scarp its undefended sides. Beyond a complete survey of the caves, this locality has not been thoroughly examined and would well repay further exploration.

During the reign of Amōghavarsha I. special activity was displayed in temple building, particularly Jaina ones, as he was a great patron of that sect, if, indeed, he was not a convert to that religion. Jainism was at the zenith of its prosperity during his long reign. He became so religiously inclined that he is said to have eventually abdicated the throne "in consequence of the growth of the ascetic spirit in him"; and several religious works are attributed to him.[1] He made Mānyakhēṭa his capital, which put the city of the gods (Ēlāpura ?) to shame. Mānyakhēṭa has been satisfactorily identified with Mālkhēd in the Nizām's territory (see map).

His son, who succeeded him, was Akālavarsha or Kṛishṇa II., during whose reign there is mention of Jaina temples being built and grants being allotted to them. He was a warlike prince who carried out several expeditions against his neighbours. Jagatuṅga II. was possessed of very big ideas, for he is said to have set out on a campaign with the object of bringing the whole world into subjection to himself. There is nothing of special interest to record, bearing upon our subject, of the remaining kings of this family. Mānyakhēṭa continued to be their capital.

Some surviving branch of the Chālukya dynasty seems to have been gathering strength towards the middle of the tenth century, which culminated in one of the family, Taila by name, upsetting the Rāshṭrakūṭa supremacy.[2] By him were "easily cut asunder, in the field of battle, the two pillars of victory in war of Karkara, connected with the sovereignty of the family of the Rāshṭrakūṭas . . . . now at length cut down after the lapse of a long time". This occurred about A.D. 973.

THE WESTERN CHĀLUKYAS

Taila II. very soon recovered all the territory originally held by the family within the Kanarese districts, and even carried his arms beyond its borders into central India where he slew Munja the king of Mālwa. He is also said to have taken in war the leader of the Panchalas, and to have invaded the Chōḷa and Chēdi dominions. He reigned "over the whole earth" for twenty-four years.

From the time of the restoration under Taila up to the reign of Sōmēśvara I. there is no definite mention of a Chālukya capital, except that certain Baḷagāṁve inscriptions speak of that place as a minor capital of Jayasiṁha II. If this were so, it must have been a very inconvenient spot so far away in the southern corner of his dominions. It is definitely stated, however, in the records of his son, Sōmēśvara I., that he founded the city of Kalyāṇa,[3] made it his capital and "beautified it so that it surpassed all the other cities of the earth." This place remained the headquarters of the Chālukyas down to the time of Taila III., who changed his capital to Aṇṇīgeri. During the reign of Sōmēśvara I., the Chōḷa king penetrated into the Beḷvola district and burnt the Jaina temples which Gaṅga-Permādi had built in the Aṇṇīgeri *nāḍ*. But his successes did not last for long, for Sōmēśvara immediately proceeded against him, and defeated and slew him at a spot near Harihar. The end of Sōmēśvara was tragic. He was seized with a strong fever, and feeling his end approaching, "he caused himself to be taken to the banks of the Tuṅgabhadrā.

[1] *Bombay Gazetteer*, Vol I part II, p 201

[2] Dr. Fleet points out that, after the restoration of the family, the name was invariably written Chālukya with the long ā

[3] Lat. 17° 51′, Long 77°.

He bathed in the waters of the river and gave away a great deal of charity. Then entering the river again, he proceeded until the waters reached his neck, and, in the din caused by the waves and a number of musical instruments, drowned himself ".[1] This was about A.D. 1068.

The reigns of these kings seem to have been pretty well filled up with wars with their neighbours, and, if we believe the records left us, their expeditions took them as far afield as Nepāl, Assam and Ceylon, where they are said to have performed great deeds, but it is likely that most of this is extravagant myth, born in the brain of the sycophantic composers of these panegyrics. The excessive exaggeration in these accounts is apparent on the face of them, for, in the case of nearly every ruler, we read of wars of extermination of his enemies, only to read again of the same thing being necessary at the hands of his successor. Their enemies must have possessed amazing vitality to have recovered so rapidly.

It is somewhat of a relief, therefore, to read of the long and more peaceful reign of Vikramāditya VI. (A.D. 1073—1126). One of the first things he did, on his accession, was to abolish the use of the original *Śaka* era and to establish a new era in his own name in its stead. An inscription tells us that " By his amplitude, and unaided, Tribhuvanamalla, the king Chālukya-Vikramāditya, caused all the hostile kings to bow down, and became the lord of the world. Having rubbed out the brilliant *Śaka-varsha*, he, the impetuous one, the most liberal man in the world, who delighted in religion, published his own name throughout the world, under the form of the *Vikrama-varsha* ".[2] Nearly all the inscriptions, therefore, of his own time, and of some of his successors, are dated in this new era, which starts from the date of his coronation. Of his reign some two hundred inscriptions have been gathered, forming the greatest bulk of records left by any one of these kings, which, from their distribution, being found over the northern parts of Maisur, the eastern parts of North Kanara, the whole of the Dhārwār, Belgāum and Bījāpūr districts, and the western and north-western parts of the Nizām's dominions, show the great extent of country he was ruling over. One of his inscriptions has been found as far away as Nāgpūr in the Central Provinces. Among these inscriptions is an interesting one found at Ḍambaḷ which records grants made to a *vihāra* of Buddha and a *vihāra* of Ārya-Tārādēvī at that town in A.D. 1095, which shows that the Buddhist religion, such as it was, was still a living force in those parts at that period.

Retaining Kalyāṇa as his principal capital, he established other local headquarters at a place called Ētagiri,[3] and built or improved Arasībīḍi, in the Bījāpūr district, thirteen miles east of Bādāmi, which he called Vikramāpūra. At another place he constructed a large temple of Vishṇu, and had a tank built in front of it. During his reign the Hoysaḷas of the south, who were growing more formidable under Vishṇuvardhana, made an incursion into his districts but were repulsed by his *Mahāmaṇḍalēśvara* Āchugi II. of the Sinda family of Erambarage. The country became so settled, and his subjects were so secure, that " they did not care to close the doors of their houses at night, and instead of thieves the rays of the moon entered through the window openings ".[4] His people were happy under his rule, and he was always mindful of the poor whom he treated with a generous

[1] *Bombay Gazetteer*, Vol. I, part II, p. 215.
[2] *Bombay Gazetteer*, Vol. I, part II, p. 447.
[3] Identified with Yātagiri, 30 miles south of Mālkhēd in the Nizām's dominions.
[4] *Bombay Gazetteer*, Vol. I, part II, p. 219.

hand. "That he was a great patron of learning is shown by the fact of a Kāśmirian Paṇḍit, like Bilhaṇa, who travelled over the whole of India in quest of support, having been raised by him to the dignity of Vidyāpati or chief Paṇḍit. Vijñāneśvara, the author of the *Mitākshara*, which is at present acknowledged over a large part of India, and especially in the Marāṭha country, as the chief authority on matters of civil and religious law, flourished in the reign of Vikramāditya and lived at Kalyāṇa. At the end of most manuscripts of that work there occur three stanzas, which may be translated as follows:

"On the surface of the earth there was not, there is not, and there will be not, a town like Kalyāṇa; never was a monarch like the prosperous Vikramārka seen or heard of; and—what more?—Vijñāneśvara, the Paṇḍit, does not bear comparison with any other (person). May this triad which is like a celestial creeper exist to the end of the Kalpa!

"May the Lord of wisdom live as long as the sun and moon endure,—he who produces words which distill honey, and than which nothing is more wonderful to be learned, gives wealth exceeding their wishes to a multitude of supplicants, contemplates the form of the subjugator of Mura, and has conquered the enemies that are born with the body.

"May the Lord Vikramāditya protect this whole earth as long as the moon and the stars endure,—he whose feet are refulgent with the lustre of the crest jewels of prostrate kings from the bridge, which is the heap of the glory of the best scion of the Raghu race, to the lord of mountains, and from the Western Ocean, the waves of which surge heavily with the nimble shoals of fishes, to the Eastern Ocean." [1]

Vikramāditya ceased to reign in A.D. 1126.

The reign of his second son and successor, Sōmēśvara III., which lasted from A.D. 1126 to 1138, was also a peaceful one. He was succeeded by his eldest son, Jagadēkamalla II., during whose reign the Hoysaḷas again invaded Chālukyan territory, but they were defeated and pursued to their capital, Dvārasamudra (Halebīd). Taila III., the younger brother of Jagadēkamalla, followed him on the throne in A.D. 1150, his commander-in-chief was the *Mahāmaṇḍalēśvara* Bijjala, of the Kaḷachurya family, who abused his trust by using his troops against his own master, and usurped the throne of the Chālukyas. This happened between A.D. 1156 and 1162, when Bijjala established himself at Aṇṇīgeri as his capital. He probably took advantage of a disaster which seems to have overtaken Taila who was defeated and made prisoner for a time by Prolarāja, king of Waraṅgal.

THE KAḶACHURIS

The Kaḷachuris, or Kaḷachuryas, did not hold the country for long; but the short period during which they did occupy it, about twenty-one years, was a time of great unrest, due, chiefly, to the rebellion of Basava and the establishment of the new Liṅgāyat creed. We are told that the Kaḷachuris were Jains, but that Bijjala showed considerable favour and partiality towards the Śaivas. Basava was born of Brāhman parents of the Śaiva cult, who, by his peculiar ideas regarding the worship of Śiva, and his remarkable abilities, attracted considerable attention. He had a beautiful sister whom Bijjala married, and this

[1] *Bombay Gazetteer*, Vol. I, part II, p. 219.

led to Basava being eventually appointed minister and general, into whose hands Bijjala entrusted all the affairs of the state. The powers and honours thus thrust upon him soon turned his mind from allegiance to his master to thoughts of self-aggrandizement and a desire to usurp full sovereign power. At the same time he arrogated to himself divine authority, believing, or, at least, asserting himself to be an incarnation of *Nandi*, the sacred bull of Śiva. He abolished the distinction of caste among his followers. The principal, if not sole, object of worship, was the *liṅga*, and the followers of this new form of religion wore miniature *liṅgas* in silver boxes suspended from their necks. "The chief characteristics of their faith and practices are adoration of the *liṅga* and of Śiva's bull *Nandi*, hostility to Brāhmans, disbelief in the transmigration of the soul, contempt for child marriage, and approval and habitual practice of the remarriage of widows. They are found chiefly in the Kanarese country; their vernacular is Kanarese; and it is due almost to them that this beautiful, highly polished, and powerful language has been preserved, in later times, amidst the constant inroads of the Marāṭhās from the north. They now constitute about thirty-five per cent. of the total Hindu population in the Beḷgāum, Bījāpūr and Dhārwār Districts."[1] The Liṅgāyats were particularly hostile towards the Jains, and, wherever they could, they appropriated their temples as well as those of the orthodox Hindus.

Bijjala, becoming alarmed, attempted to arrest Basava, who, however, escaped, and, gathering adherents, completely defeated the king who had advanced against him. The death of the latter was brought about either by poison or open assassination. Basava's triumph was short-lived, for, dreading the punishment of the young king, he fled pursued by the latter, and, in despair, threw himself into a well and perished. Such is the Jaina account. The Liṅgāyats, however, assert that he was absorbed into the *liṅga* at the temple of Sangamēśvara at the junction of the Krishṇa and Malaprabhā rivers. The new sect found a new and, perhaps, more capable leader in the person of Channabasava, the son of a sister of Basava.

Bijjala, who had removed his capital from Aṇṇīgeri to Kalyāṇa, was succeeded by his son Sōmēśvara, who was, in turn, followed by Saṅkama, his younger brother, with whom the other brothers were associated in the government. But the Chālukya family was not yet extinct, for we find that Sōmēśvara IV., son of Taila III., had gathered sufficient support in the southern districts, during the dissensions at Kalyāṇa, to re-establish Chālukya control for a short period longer. His last date, as given in the inscriptions, is A.D. 1189, and nothing is known of him after that. The next inscriptions, in chronological order, are those of Ballala of the Hoysaḷa family, which range between A.D. 1192 and 1211, which are found, not only in Maisur, but at many places in the Dhārwār district as far north as Gadag and Aṇṇīgeri. About the time the Hoysaḷas were encroaching upon the southern districts, the Yādavas of Dēvagiri, on the north, were extending their borders southwards.

THE HOYSAḶAS

The first of this family of whom we have any authentic information is Vinayāditya who was a *Mahāmaṇḍalēśvara* subordinate to the Western Chālukya king Vikramāditya VI. They appear to have been originally followers of the Jaina faith, but subsequently went over

[1] *Bombay Gazetteer*, Vol. I part II, p. 477.

to Vaishṇavism. The family took advantage of the weakened state of the Chālukya kingdom to throw off their allegiance and assert their own independence. Vinayāditya's descendant, Vishṇuvardana, fixed the boundaries of his new kingdom, and, although he attempted an invasion of the Chālukya territories, he was repulsed by the *Mahāmaṇḍalēśvara* Āchugi II., who pursued him into his own territories, besieged Dvārasamudra, his capital, and captured the city of Bēlupūra.

It was Ballāḷa II., however, who, after defeating Barma or Brahma, the general of the Western Chālukya king Sōmēśvara IV., overran the southern and central districts of the Kanarese territory and established himself at Lokkiguṇḍi (Lakkuṇḍi) as his northern capital in A.D. 1191. He also had another seat of government at Aṇṇīgeri. The threatening attitude of the Yādavas, with whom he appears to have already come into contact, rendered it necessary for him to establish his headquarters as near his northern boundaries as possible; and, perhaps, after all, Lakkuṇḍi and Aṇṇīgeri were rather chief military outposts than civic centres.

Ballāḷa was succeeded by his son Narasiṁha II., who appears to have lost ground before the advancing troops of the Yādavas, and to have retired to the old capital of Dvārasamudra, contenting himself with a much more restricted territory. There are only three inscriptions of his reign known, one of which, at Harihar, records the construction of the temple of Harihara by his lieutenant Polāḷva in A.D. 1223. There is no need to follow the fortunes of the Hoysaḷas any further, as they concern us no more.

It is to the Yādavas of Dēvagiri that we must now turn, who had, by this time, possessed themselves of the whole of the Kanarese districts to the north of the present Maisur border.

THE YĀDAVAS OF DĒVAGIRI

As already mentioned the Yādavas had crossed swords with the Hoysaḷas during the reign of Bhillama whose son was defeated in battle by Ballāḷa. But, in spite of this reverse, Bhillama held the northern districts, and established himself, for the time being, at Aṇṇīgeri, while Jaitugi I., his son, made his headquarters at Vijayāpura (Bījāpūr). It was Siṅghaṇa II., Jaitugi's son, who completed the discomfiture of both the Kaḷachuris and the Hoysaḷas, and who added to his kingly titles those of "Uprooter of the water-lily which was the head of the king of Telunga," and "The conqueror of the Kaḷachuri king". He fixed on Dēvagiri as his capital. His inscriptions are found all over the country previously occupied by the Western Chālukyas.

We have, now, pretty well passed the limits of time within which our subject is confined, and it is sufficient to say that, within fifty years of Siṅghaṇa's death, during the reign of Rāmchandra, the Muḥammadans, from the north, swept down upon the country and began the conquest of the Dakhan, which they completed in A.D. 1318. Under this inroad of iconoclasts the Hindu and Jaina temples suffered terribly, and their desecration still continued, from time to time, during the next three hundred years, more especially whilst the Dakhan was under the power of Islām.

THE GREAT FEUDATORY FAMILIES

Under the supreme government of the reigning family of the Chālukyas and their supplanters were minor hereditary chiefs of provinces, who, though governing their own particular districts with all the authority of petty rulers, were subordinate and answerable to the former. For the purposes of Government the kingdom was divided up into areas, each containing a definite number of towns and villages such as the Banavasi Twelve-Thousand, the Panuṁgal Five-Hundred, and the Belvola Three-Hundred, over each, or groups of which, a *Mahāmaṇḍalēśvara* or other officer had charge. These petty chiefs not only came to the assistance of their feudal lord with troops when required, but occasionally fought out their own little neighbourly quarrels among themselves. These families seldom, if ever, held their posts for more than a couple of generations. Sometimes they were in rebellion against their masters, when, as in the case of the Kaḷachuris, Hoysaḷas and Yādavas, they grew powerful enough, for the time being, to dispossess them and usurp full sovereign authority. They issued their land grants in their own names.

The oldest of these families was that of the Śilāhāras of which there were three leading branches—two in the Koṅkaṇ and one above the Ghāts. The southern Koṅkaṇ branch appears to have occupied the seaboard south of Bombay as far as Goa at least, while the northern branch had their headquarters at Purī, a place not yet satisfactorily located but possibly in the centre of Sālsette island, where, around and north of Marol village, there are still indications of an ancient settlement.[1] The family above the Ghāts occupied the districts surrounding Karāḍ and Kōlhāpur.

The Raṭṭas of Saundatti possessed that part of the country immediately around Saundatti and Beḷgāum, these two places having been, in turn, their capitals. They were first vassals of the Rāshṭrakūṭas and then of the Western Chālukyas, when, after, perhaps, a short period of independence, they were subdued by the Yādavas of Dēvagiri.

During the early years of the Chālukyan occupation of the Kanarese districts there was a short line of Kādamba kings who ruled at Banavāsi (Vaijayantī), and who came into conflict with Kīrtivarman I. They were followed up, in later times, by two families calling themselves Kādambas, one of which was the Kādambas of Hāngal, with that place as their capital. Although they styled themselves "supreme lords of Banavāsi," that district was not always under their jurisdiction. The second family of Kādambas ruled at Goa in the Koṅkaṇ.

Another family of feudatory nobles was the Sindas of Yelburga, of which there apperas to have been more than one branch. That which came into more immediate contact with the Chālukyas, and was subordinate to them, governed the district from Bāgalkot to Yelburga.

Finally there were the Guttas of Guttal, who, for a time, were governing a small district around Guttal and Chauḍadampur in the Dhārwār district.

[1] See Progress Report of the Archæological Survey of India, Western Circle, 1907-8, p. 30.

INTRODUCTORY NOTE ON CHĀLUKYAN ARCHITECTURE

AKIN to, and contemporaneous with the old styles of Hindu architecture as practised in North Gujarāt and the Dakhan, from the tenth to the fourteenth centuries, is the Chālukyan style of the southern parts of the present Bombay Presidency, or, more correctly, the Kanarese country.[1] It is, in fact, not easy for those not conversant with the study of these styles to distinguish readily the one from the other. The term Chālukyan does not refer exclusively to work carried out by that family of rulers, but embraces all that was erected within the country under their sway, either under their own auspices or that of their feudatories, or of other families who, for a time, supplanted them in the government of those districts—for the same architects or their descendants, no doubt, worked for all upon the same lines. The remains of buildings of this style cover an extensive range of country. The Dhārwār District, which may be taken as the birthplace of the style, is crowded with them, there being hardly a village without an example. From this they extend away north-easterly into the Nizām's territory beyond Kalyāṇi, one of the later capitals of the dynasty, while northwards they run into the Bījāpūr and Belgāum Districts where they mix, imperceptibly, with the remains of the so-called "Hemāḍpanti" temples. Southwards they penetrate into the old Hoysaḷa territory, right into the heart of Maisur where, especially at Haḷēbīḍ, the finest and most ornate specimens of the style, in its later development, are to be found. On the east they cross the Tungabhadrā and pass into the western parts of the Bellary District, while, to the west, they are practically bounded by the Western Ghāts, though a few have strayed into the Koṅkaṇ below.

When this style first received attention it was, for want of more definite knowledge on the subject, accepted as a distinct and separate style having an origin of its own which had not been traced; but, after an examination of scores of examples of different periods, and, consequently, a much closer familiarity with the style, it has not been difficult to follow it back to its beginnings in the older Dravidian or Pallava temples of the south. In other words the Chālukyan is but an outgrowth of the earlier Dravidian style, so modified in its development by western temple builders as to have eventually attained a separate style in their hands. The different steps in the transition from the purely Dravidian of the seventh and eighth centuries are easily traced.[2]

1 The terms Northern or Indo-Aryan, Dravidian, and Chālukyan are used as they are defined in Fergusson's work, *The History of Indian and Eastern Architecture*

2 To the villagers' untutored mind there is no difficulty in accounting for the existence of these venerable remains. If they were not built by the Pāndavas in a single night, they were erected by the mythical Jakanāchārya, a prince who, to expiate the terrible sin of killing a Brāhman, employed twenty years of his life in building temples from Benāres to Cape Comorin In like manner old temples found in north Gujarāt are all ascribed to Siddharāja in the Dakhan to Hemāḍpant in Khandesh to the Gavali rājās and in the north to Viśvakarma.

With the Dravidian temples, then, as their starting point, several early specimens of which had crept into the districts around Kukkanūr, Paṭṭadakal, Aihoḷe and Bādāmi, the Chālukyan builders gradually introduced changes, chiefly by an admixture of details and ideas from the northern type of building—which then existed, side by side, with the Dravidian, in those localities—until the original forms were almost lost under their alterations and additions. The Chālukyas, from the time of Pulikēśin II., at least, until their temporary eclipse by the Rāshṭrakūṭas in the eighth century, continued to use the Dravidian style, for which they most probably obtained builders from the south. During the Rāshṭrakūṭa period, about two hundred years, little was done in the way of temple building in the Kanarese districts, and what was done was, perhaps, rather repairs than original work. The Rāshṭrakūṭas had their own works in hand in the north, notably the great excavations at Ēlūrā, which extended from the Das Avatāra cave to the extensive group of Jaina caves around the Indra and Jaganāth Sabhas. These included the great caves of Kailāsa, Rāmeśvara and Dumār Lēna, which must have absorbed every skilled workman in the country round, from north and south. There is no doubt that a fresh impetus was given to temple building on the return to power of the Chālukya family under Taila II., towards the end of the tenth century, and it is from this time that we notice the first definite departure from the pure Dravidian types of the time of Vikramāditya II.

It is noteworthy that from this time the favourite building material of the early rulers—the sandstone of the district—was abandoned in favour of a new material, a greenish or bluish-black stone, more tractable under the chisel, and eminently suited for the fine carving which is so characteristic of Chālukya work.[1] With the change in material came a diminution in the size of the masonry; and, with the adoption of smaller masonry, was lost the power and dignity that distinguished the older work. The great archaic-looking blocks of the early builders were supplanted by much smaller ones; but, as in the beginning, so it continued to be, that all masonry was built dry with no cementing material between the stones. The blocks were dressed to level beds and piled one upon the other. The earliest work in western India, before the date of these early Dravidian temples, was, no doubt, in brick masonry such as we find in the very old Buddhist *chaitya*-temple at Tēr, on the northern confines of the Chālukyan dominions.[2]

The main characteristic of the Dravidian or Pallava style is the storeyed or horizontal arrangement of the towers. That of the northern is its perpendicular arrangement, the reduplication being obtained by vertical additions clustering around the main tower, and of vertical bands up the centre of each face. The Chālukyan builders, while retaining the storeyed arrangement of the Dravidian, reduced the height of each storey, introduced more of them, and covered them with so great a profusion of ornamental detail that they eventually became so masked that, in later examples, they are not, at first glance, apparent. At the same time they borrowed ideas from the northern tower, and so manœuvred the central panels or niches on each storey as to form a more or less continuous vertical band, thus simulating the vertical bands up the centre of each face of the northern tower.

[1] This is a Chloritic Schist belonging to the Schistose group of the Gneissic Series. It can be had from quarries at Duddihaḷḷi in the Kōd *tālukā*; Dēvagiri, 6 miles from Hāveri, Sāvanūr; Byādgi; Mōtebennūr, various places in the Hāngal *tālukā*, and at Sangur in the Karajgi *tālukā*. It can also be obtained from Siliśankar hill near Beldhadi, about 5 or 6 miles south of Gadag. This hill has a quantity of old bits of carving strewn over it, and it is probable that stone was taken from here for the old temples at Gadag, Lakkuṇḍi and Ḍambaḷ in the neighbourhood. The old quarries have, during the last six or seven hundred years, become obliterated by disintegration and filling in. (From information collected and supplied by Mr. H. J. M. Cousens, B.Sc, P. W. D.)

[2] See article on the Tēr *chaitya* in the Archæological Survey of India Annual Report for 1902-03, p. 195.

The southern temples have, as a rule, extensive pillared halls attached to them, larger in the later buildings than in the earlier; whereas the northern ones have seldom more than a moderate-sized single *maṇḍapa*, and that generally a closed one. The Chālukyan temples attempted to retain both, but their outer open pillared halls did not approximate at all in size to some of the halls of the south.

Dravidian temples, with their subsidiary shrines and surrounding corridors, generally formed separate groups, which, in later times, often became very extensive; the northern ones were more solitary in their distribution, the main building, with four other very small ones, occasionally forming a *pañchayātana* or group of five. In this matter the Chālukyan temple leans rather to the northern style.

Though less extravagant in the use of minor ornamental detail, the older Dravidian temples, as we find them within the Kanarese districts, are of finer design and more forceful outline than the later Chālukyan buildings. The vigorous and purposeful lines of the former were broken up and whittled away in the latter, until they became, with the addition of much overloaded ornament, rather a jumble of details all jostling one another in apparently aimless confusion. Nor do the Chālukyan temples compare favourably, in general appearance, with the more graceful and loftier shrines of the north of the same period, as represented in such buildings as those of Khajarāha.

In order to follow the transition from the earlier to the later style, the purely Dravidian temple of Virūpāksha at Paṭṭadakal supplies a good starting point (Plate XLV). From this to the Jaina temple at Lakkuṇḍi, or the temple of Kallēśvara at Kukkanūr, is a small step. The storeys in the towers of the latter are a little less prominent. In Virūpāksha the crest of the shrine walls on each face are surmounted by three free-standing miniature roofs—a long wagon-vaulted one in the middle and a square one at each corner. In the Jaina temple the central one is broken up into an overlapping repetition of itself, and all are reduced in importance by being made less conspicuous. Here we find the commencement of the central niche on the upper course of each storey, which, later on, by its closer repetition, one above the other, represents, fairly approximately, the vertical band up the faces of the northern tower. The topmost member, under the finial, has more mouldings introduced and has a greater inward curve, which, if still further hollowed out, with a few more vertical corrugations, such as we see crowning the tower of Dodda Basappā at Ḍambaḷ, would resemble the ribbed *amalsari* and neck of the northern type.

If we pass on to Kāśiviśvēśvara at Lakkuṇḍi we see a further marked development of the Chālukya tower, where the ascending line of niches is more fully expressed; and the northern tower, from which the idea was borrowed, is reproduced in miniature, as an ornament, within each. Around the walls are miniature towers of both types. It therefore seems certain, that the Chālukya builders saw some grace and beauty of line in these northern spires which they endeavoured to express in their modified Dravidian outline.

As this development proceeded, the storeys or steps became less marked, with a smaller rise to each, until, as in the case of the star-shaped temple at Ḍambaḷ they almost lost their individuality (Plate CXXIII). They are there nevertheless, and can be disentangled from the mass of ornamental encrustation which covers their surfaces. This temple is so far removed from the original Dravidian as not, at first sight, to suggest any connection between the two.

The walls, below the Dravidian tower, which are decorated with simple pilasters in low relief, with boldly-modelled sculptures between them, passed on to fully decorated surfaces, more deeply and frequently recessed and crowded with deeper niches and conventionalized sculpture.

Of the various Hindu styles of architecture the Chālukyan is, perhaps, the least attractive when viewed from a distance. It has no striking outline to catch the eye, and its detail is too crowded and too small to be distinctly seen: they are just piles of chiselled stonework. An inspection at close quarters, however, reveals the qualities for which they are noted. An exuberance of lace-like carving, bands upon bands of minute scrollwork and figure bas-reliefs, and panels and niches, all elbowing each other for room, are among the chief features of the style. Except upon Jaina temples, which have comparatively plain exteriors, hardly a square yard of their walls is bare. Multitudinous lines of moulded string courses, crossed by endless vertical offsets and recesses, break up the wall surfaces into hundreds of projections and indentations which produce a remarkably sparkling effect of light and shade, not altogether unpleasing. Writing of the great temple of Haḷēbīḍ, the most ornate example in the style, Fergusson says: "A person standing between the two great *vimānas* of the western face of the temple, and looking around him, probably sees a greater amount of skilled labour than was ever exhibited in a like space in any other building in the whole world, and the style of workmanship is of a very high class. It is not, of course, pretended that it compares with Greek art or the higher utterances of European intellect, but in many respects it excels anything that Gothic art produced during the middle ages. The qualities of design exhibited at Haḷēbīḍ are certainly not the highest of which the art is capable, but in their grade they may challenge comparison with those of any known building in any other style."[1] One cannot



Fig. 1.—Sculpture on the walls of the great temple at Haḷēbīḍ.

[1] Architecture in Dharwar and Mysore, p. 51.

help wondering at the amount of lovely detail, all finished with scrupulous care, tucked away in dark corners in the interiors of most of these buildings, where it is often impossible to see it without the aid of a lantern. But,

> " In the elder days of Art,
> Builders wrought with greatest care
> Each minute and unseen part ;
> For the gods see everywhere."

They wrought for the whole-hearted love of their work, and its dedication to their country's gods : their dynasties may die out, but their gods never.

Judged from a western point of view, the lighting of their interiors was very bad ; it might almost be said it was left to chance. There was, perhaps, after all, a purpose in this omission. In the outer open hall a fair amount of light was admitted through the open sides all around, when these were not, as was so often the case, built up with mud walls. The closed *maṇḍapa* was frequently lighted from but one entrance doorway, which itself often opened into the subdued light of the outer hall. Sometimes there were two other side doorways screened with porches ; but, even with all three, the interior of this inner hall with its black stone walls, pillars and ceilings, was very inadequately lighted, and was, consequently, so gloomy that any detail in the corners was quite lost. The shrine was still darker, being recessed back from this gloomy hall by the depth of the antechamber, and receiving as its only supply of light the feeble rays that struggled in through its own doorway. Consequently a small oil lamp was usually burning day and night to illumine, by its fitful glimmer, the object of worship, which thus gained in mystery what it lost in visibility. This palpable darkness, pierced only by the reflected light from the most prominent portions of the image, was calculated to impress the approaching worshipper with that wholesome awe which was becoming to the occasion ; and, wrapt up in his religious fervour, he could believe he saw the sentient movement of the deity's grim features as the light's rays flickered over them. Enveloped in the dimly illuminated gloom of the shrine it is a god ; brought out into the open it would be nought but a stone image.

The ventilation was no better than the lighting. Were it not that the masonry of these temples is porous, being built without any cementing material, and thus allowing the air to percolate through to some extent, the atmosphere would soon become absolutely unbearable. As it is, laden with the smells from the burning lamp and the crude oil and unguents used in the worship, it is not, by any means, pleasant to a person entering straight from the outer air. In the deserted temple, as so many of them are, these smells are replaced by the stench of bats, which crowd in, and hang, like stalactites, to the fretted ornament of the domes.

Every Chālukyan temple consists, necessarily, of a shrine and a porch to protect the entrance thereto. But, usually, a closed hall is added before the shrine, and, often, another open hall before this again. The buildings, as a rule, run east and west, the majority facing east ; but some are found facing the north, and a very few the south. There are none in any intermediate position. Śaiva temples face either east or west ; Vaishṇava temples may also face the same directions, though many face the north, the direction to which temples of some of the goddesses turn. Temples to Gaṇapati, as well as Jaina temples, sometimes

face the south, the latter sect not being particular as to which of the cardinal points they turn their shrines.

The object of worship now found in most of the old Kanarese temples is the *liṅga*, its constant occurrence being due to the rise of the Liṅgāyat sect in the twelfth century, who appropriated to their own use every temple they could lay their hands upon whether Brahmanical or Jaina. The original dedication of a temple can usually be ascertained from an inspection of the image carved upon the little projecting block on the lintel of the shrine door—Śaiva temples by Śiva in some form other than the *liṅga*, or by Gaṇapati ; Vaishṇava by Śrī or Gaja-Lakshmī, Garuḍa carrying Vishṇu or by Garuḍa alone ; and Jaina temples by a seated or standing figure of a Jina. Upon the outer or *maṇḍapa* doors Gaja-Lakshmī is often found upon the temples of all of these sects, she having been a favourite goddess in the Kanarese country. (See Frontispiece.) Another indication is the image in the great arched niche placed in front of the base of the tower.

Between these two extremes there were many modifications, such as those having one hall and two shrines and single-shrined temples with two or three doorways and porches giving entrance to the main hall. Temples with *pradakshiṇās,* or circumambulatory passages, around the shrine, such as Virūpāksha at Paṭṭadakal, are mostly confined to the older and larger buildings. A further insight into these arrangements will be gleaned from the descriptions that follow of the separate temples.

One of the prettiest features in a Chālukyan temple is the domical ceiling which is often found in the central bay of the hall. It is not a dome in the European sense of construction, that is, it is never built of voussoirs with radiating joints. It is constructed of ring upon ring of stones laid with horizontal or level bedding, each ascending ring smaller than the lower, and closing in towards the top which is closed by a single slab. These rings are held in their place by the immense weight of roofing material above them pressing down upon the haunches of the dome all around. The inside of the dome is carved into ascending concentric circles, each circle being beautifully cusped. From the apex hangs a graceful pendant or rosette. As the dome springs from the square formed by the four beams resting upon the four central pillars of the hall, there are left triangular spaces at the corners which are generally filled in with very rich arabesque. This is, sometimes, as in the case of the Ittagi ceiling, so undercut as to hang away from the body of the slab like so much petrified foliage. Beside these domical ceilings there are flat ones which are divided by cross ribs into small square compartments filled, as in the case of the Ganjigatti one, with images of the *ashṭadikpālas* or regents of the eight points of the compass, or, as in the case of that at Baṅkāpur, with lotus rosettes arranged to form very dainty designs.[1]

The doorways are also profusely decorated. Bands of delicately chiselled fretwork, moulded pillarettes and interminable scrolls filled with tiny figures, form quite a bundle of mouldings running up the sides and across the lintel and architrave above. Narrow, deeply-channelled grooves separate them into groups and these lines of deep shadow form effective contrast with the mouldings themselves. Above, upon the centre of the lintel, projects the small dedicatory block, already alluded to. Unlike the northern temples

[1] The methods of arranging the columns to support these ceilings are explained fully in Fergusson's *Indian and Eastern Architecture.*

these have no *kīrtimukha* mask upon the front of the doorstep, but in front of it there is often a very ornamental low step such as that at Ḍambaḷ (Plate CXXVI) upon which a good deal of work was lavished, even though hardly seen in the gloomy interior. Above the lintel there is generally found a deep richly-wrought architrave, in which, beneath arched rolls of arabesque, are found the images of Brahmā, Śiva and Vishṇu—Śiva or Vishṇu occupying the centre according to the deity to whom the temple was dedicated. Gaṇapati and Kārtikēya may be added at the ends, or the male deities may be represented by their *śaktīs* or female counterparts. At the foot of the doors of the earlier temples, one on either side, are often found the river goddesses Gaṅgā and Yamunā. In still earlier temples in other parts of India, like those of the Guptā period, they are found at each side at the top of the door.

A peculiar feature in the later Chālukyan temples is the turned pillar. The stone used—Chloritic Schist—being of a very fine homogeneous texture, and not too hard, is easily cut or pared with a sharp tool. It seems, therefore, to have occurred to some inventive stone-worker, more alive to possibilities than his fellows, to save a very great amount of mere labour by turning his pillar shafts in a lathe. This would seem to have been carried out with the block in an upright position, and would, of course, be only the finishing process, the stone being first roughed out as near as possible to the round. They appear to have got so fond of playing with their material in this manner that they were tempted to whittle down the central square block of the shaft to the round, producing a bulbous swelling in its place. Compare the pillars on Plate CXXXI with those on Plate XCVIII. Many of these were never polished after the cutting tool, and, in these cases, the fine grooves from the point of the tool are left upon them. Others have been so well polished that they reflect the light from their surfaces. Such pillars are found in the temples at Baṅkāpur, Tiḷḷivaḷḷi, Ittagi, Hāngal and other places.

The other type of pillar, with the square block in the middle of the shaft, as seen in the temples at Dēgāmve and Belgāum, is a more lineal descendant of those in the Navaliṅga temple at Kukkanūr. Pillars of this class show more vigour and strength of outline than the round ones which are, nevertheless, not without a certain elegance of their own.

The size of Chālukyan temples was, probably, governed by the height of the pillar, and that again by the most convenient length of block obtainable from the quarries. It was a hard and fast rule with the builders to use a single stone for the shaft of a pillar, that is, the portion between the top of the base stone and the neck under the capital; they never built this part up of two or more stones. Thus, since it was incumbent upon them to maintain the usual proportions between the different parts of the pillar, the height was dependent upon the length of shaft. The fact that all their masonry was erected dry, with no cementing material, and few bonding stones with no clamps as were used in the north, militated against the raising of much loftier buildings. A rise in the height of the tower would mean an immense additional weight of material upon the walls of the shrine which would necessitate their thickness being increased out of all proportion to the other parts of the plan. This has, to some extent, been obviated in some of the northern temples by the hollowing out of the backs of the individual stones, and thereby reducing the weight.

The pillars, ceilings and door frames were the principal parts of a temple which were reserved for special decoration. Figure 2 shows a pillar from a temple at Rāmappā lake,

some thirty miles to the north-east of Warangal, as an example of extreme decoration. In the detail, thus lavishly applied, it is generally the workmanship and beautiful patterns used rather than the scheme of distribution that pleases most. In the more ornate examples the amount of ornamental detail crowded over the surface of one temple would suffice for two or more if sparingly and judiciously applied. The great temple of Haḷēbīḍ is an example of this excess, for it has no plain surfaces to act as a foil to the fretted detail (Fig. 1).

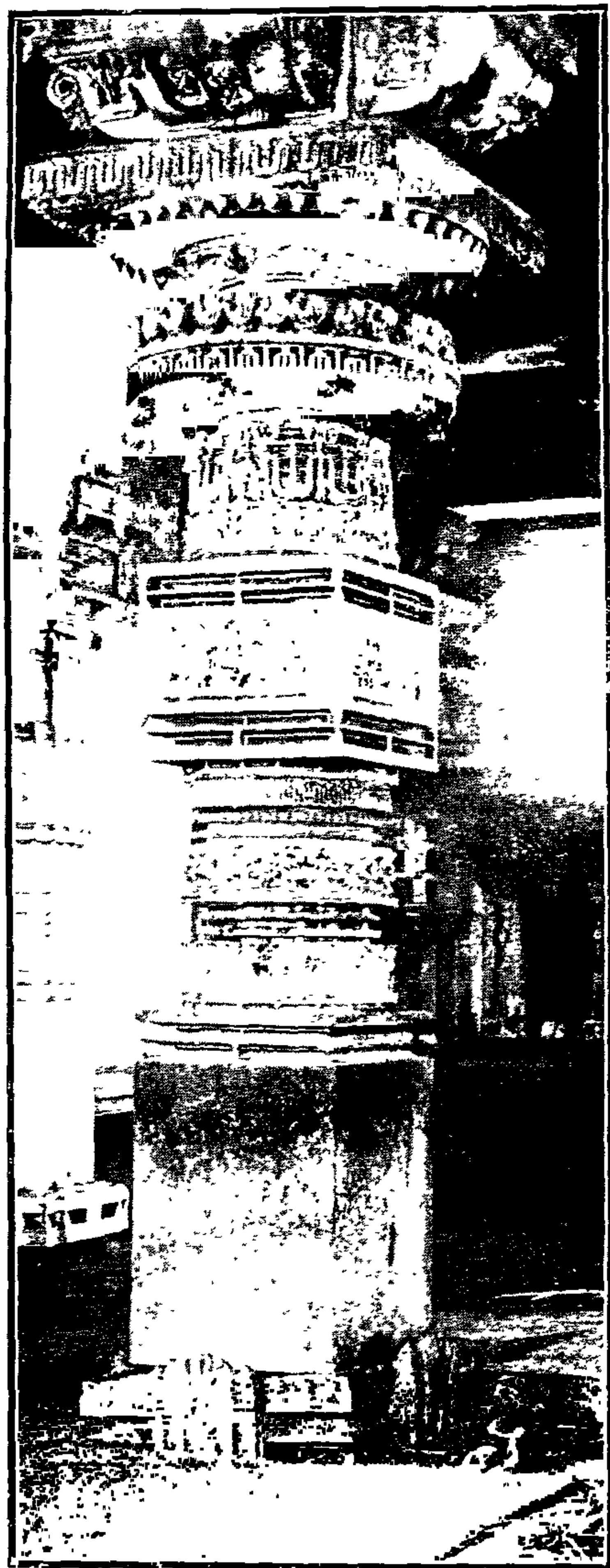


Fig. 2.—Pillar from the temple at Rāmappā lake.

A very remarkable feature in these temples is the heavy cornice of double curvature used around the great open halls. A deep cornice was necessary to keep out the sun's hot rays and prevent the rain from beating in between the pillars. Very good examples of this are seen in the Baṅkāpur and Kundgol temples (Plates XCVI and XCVII). The underside is ribbed in imitation of a wooden frame-work. Some temples, like that of Sarasvatī at Gadag, have straight-slabbed cornices which are lighter looking and, sometimes perhaps, more elegant than the heavier curved ones.

Figure sculpture which, in very early temples, is very naturalistic and free from restraint in its poses, is found, in the later Chālukyan work, crystallized into stiff conventional forms, which are repeated over and over again. Each principal deity has its own stereotyped pose according to the particular incarnation or form depicted; and, beyond an occasional exaggerated representation of action, they are very lifeless indeed. Like all Indian sculpture, human figures are deficient in muscles and drapery. In these later forms the legs, from the knees downward, are veritable drumsticks. But in this respect the sculptors followed their models, for the average Indian is not remarkable for muscular development. Still they were so fond of displaying the figure that they reduced the drapery so much that in many of their images it is difficult to find it, a line or two being sufficient to indicate its presence.

The image of the goddess Sarasvatī, in her temple at Gadag, is a very fair example (Fig. 3). Her clothing, it will be noticed, is very scant indeed, and reminds one of that of Tennyson's Vivien which more expressed than hid her and clung about her lissome limbs —a star veiled in grey vapour. But even the grey vapour has melted away from the circlet that engirdles Sarasvatī's waist to the pearls around her throat, and has condensed into sparkling dewdrops of costly jewelry which is just sufficient to save her from the suspicion of immodesty. From the waist downwards she is fully clothed, but with such a diaphanous material, woven in the looms of the gods, that, were it not for the delicate pattern of

embroidery traced over it, it would be difficult to tell where it begins and where it ends. Her coiffure is an elaborate pile of curls, four of which, escaping from the rest, trail down



Fig. 3.—Image of Sarasvatī from her temple at Gadag.

upon her shoulders, like epaulettes, two on either side. Above her curly tresses rises a six-tiered coronet of jewels, while behind the head is just seen the curved edge of a

halo. About her waist she wears a jewelled band, which is hung around with festoons of pearls, from the centre of which depend several ropes of the same, partly covering her bejewelled feet which are tucked away beneath her. She sits upon a lotus cushion placed upon a high peacock throne, the bird being depicted in the central panel below.

On the walls of the earlier temples are found sculptures of heroes and warriors from the Rāmāyaṇa and Mahābhārata, but they dropped out of the later work, where the walls, with the exception of narrow string courses of tiny figures, are occupied entirely by images of the deities. Now and again *yogis* and dancing girls are found stowed away in some of the more retired recesses, and the latter are often used as brackets against the pillars under the beams or cornices. Animals are sparingly introduced except in small ornamental bands. The sculptor does not seem to have been very happy with them, more especially with the horse, whose limbs worried him sadly. The best portrayed is the elephant, with whose massive proportions they were very much more at home. Immense time and patience were expended over the minute details of jewelry and personal ornaments, and the trappings of the elephant.[1]

Standing at the approach to the courtyard of the temple of Galagnātha at Aihoḷe is an ornamental entrance which is composed of two upright pillars carrying a sculptured beam or architrave across the top (Plate XXIV). These erections, which can hardly be called gateways, pass under the names of *toraṇas* and *kīrtistambhas* neither of which terms are strictly correct in their application to them. The former really means the light and delicate cusped arch or inverted garland, thrown across from pillar to pillar under the beam in similar structures in Gujarāt and the north, while the latter has reference more to a single pillar or tower set up by itself. One of the finest examples of these ornamental entrances in India, apart from the famous ones at the Sānchi Tōpe, is at Vadnagar in North Gujarāt where the true *toraṇa* is seen.[2] There is another of these at Aihoḷe at the entrance to an old well in the western quarter of the village. Smaller and more insignificant ones are occasionally met with in the Kanarese districts, most of them, like that at Galagnātha, having the images of Brahmā, Śiva and Vishṇu on the face of the architrave. Some were used as ornamental entrances to courtyards around temples or to the temples themselves, some for holding swings for the god, while others may have been used from which to suspend scales when a king had himself weighed against gold to distribute in charity.[3] They may also have been used for hook-swinging.

When Chālukyan temples first attracted attention it was assumed that the majority of them were Jaina, and that sect were credited with a great deal more than their fair share in their erection. But this was a mistake; the great majority were Brahmānical. The old Jaina temples are so distinctly Jaina that a careful observer on the spot has little trouble in recognizing them, even when in the possession and use of other sects. Before the days of dry plate photography, when the long exposures required by the old process made it practically impossible to get views of the interiors, one had to be content, in the absence of a personal acquaintance with these buildings, to draw one's conclusions from views of

[1] Indian sculptors were quite conscious of their failing in this respect. At the great Kārli cave, groups of men and women, seated upon elephants, crown the pillars in the *Chaitya* and look down into the well-lighted central nave, but behind them are groups on horses which look into the very dark side aisles where their clumsy limbs can hardly be seen at all.

[2] See *History of Indian and Eastern Architecture*, Vol. II, Pl. XXIV.

[3] The Rāshṭrakūṭa king Indra III. had himself weighed against gold.

EARLY TEMPLES

AIHOḶE AND ITS ANCIENT TEMPLES

CHANGES in the East have been slow where change has occurred at all. A stroll through the old village of Aihoḷe would leave one under the impression that, at least, in this quiet spot, no change, save that of decay, has altered the place or the sleepy life of its inhabitants in any material respect since the times of its prosperity, thirteen hundred years ago. Off the beaten track of modern progress, surrounded by its fields and pastures, it dozes in the sunshine beneath the sandstone crags of the hill of Mēguṭi. Begirt by the remnants of its old cyclopean walls, which have now more gaps than gates, it plods its peaceful way, year in and year out. The village kine, in straggling herds, are daily driven out in the morning to their grazing grounds, and are as regularly driven back again at dusk just as they have been all down through the ages.

Within its crumbling walls, which enclose a space little more than five hundred yards across, it has more than thirty ancient stone temples, all jostling one another for room. They are embedded amongst closely-packed dwellings, and are, as a rule, desecrated and ruined, many having been converted into dwellings and cowsheds. Some few have been put to the vilest use imaginable by the villagers themselves, and these once the shrines of their country's gods! The principal streets have at one time been paved, but the flagstones, which have hitherto escaped the pilferer's hands, now, in their broken and dislocated state, rather tend to retard than promote progress. Around the village, without the walls, are many more dilapidated shrines, embosomed in prickly-pear jungle or standing uncared for in outlying fields. In addition to these structural buildings there are two rock-cut temples—one Jaina, another Brahmanical—and one shrine, half excavated and half built, in two storeys.[1]

[1] For further accounts of some of these temples see the *Archæological Survey of India Annual Report*, 1907-08, p. 205, and the *Report of the First Season's Operations* of the Archæological Survey of Western India, p. 37, *et. seq.*

Aihoḷe[1] has been chosen as the rendezvous and starting point of our pilgrimage round the Chālukyan temples of the Kanarese districts on account of its associations with the first



Fig. 4.—The old walis of the village of Aihoḷe.

settlement of the Chālukyas in the south, and for the fact that it contains the oldest dated structural temple in the country. It is situated in the Bādāmi *tāluka* of the Bījāpur District, and about twelve miles due east of Bādāmi. With Paṭṭadakal, in the neighbourhood, these places formed a triad of ancient towns full of archæological wealth and hoary traditions.

THE TEMPLE OF MĒGUṬI

The dated temple of Mēguṭi (No. 1 on plan), which stands upon the brow of the hill overshadowing the village on the east, forms an early landmark in the history of the styles we are about to examine (Plates II—XXV). Unfortunately the temple is not complete having lost its tower and much of its lower structure. Although, perhaps, not the oldest temple here, it will be convenient to take it up first, and then arrange the others on either side of it as their peculiarities of construction may seem to demand. Upon its eastern side, engraved upon a fine large slab of stone let into the wall, is an inscription which records its erection in A.D. 634 by a certain Ravikīrti during the reign of the Western Chālukya king, Pulikēśin II.[2] But, before this, about A.D. 578, the Vaishṇava cave at Bādāmi was excavated by Kīrtivarman I., a predecessor of Pulikēśin II. The inscription upon it records the fact that this king excavated the cave, and a grant of land was made for

[1] Lat. 16° 50′, Long. 75° 57′. The ancient Ayyāvoḷe or Āryapura. See sketch plan, plate II, in which the temples are numbered.

[2] *Indian Antiquary*, VIII, p. 237.

its upkeep upon that date. Though several of the other old temples at Aihoḷe have inscriptions upon them, no others are dated; but the latest possible limit of age for these can be very approximately ascertained from the style of the characters used in the script.

The temple of Mēguṭi, as may be seen from the plan (Plate IV), is a long rectangular building consisting of two principal parts—the shrine, with its surroundings, and the forward

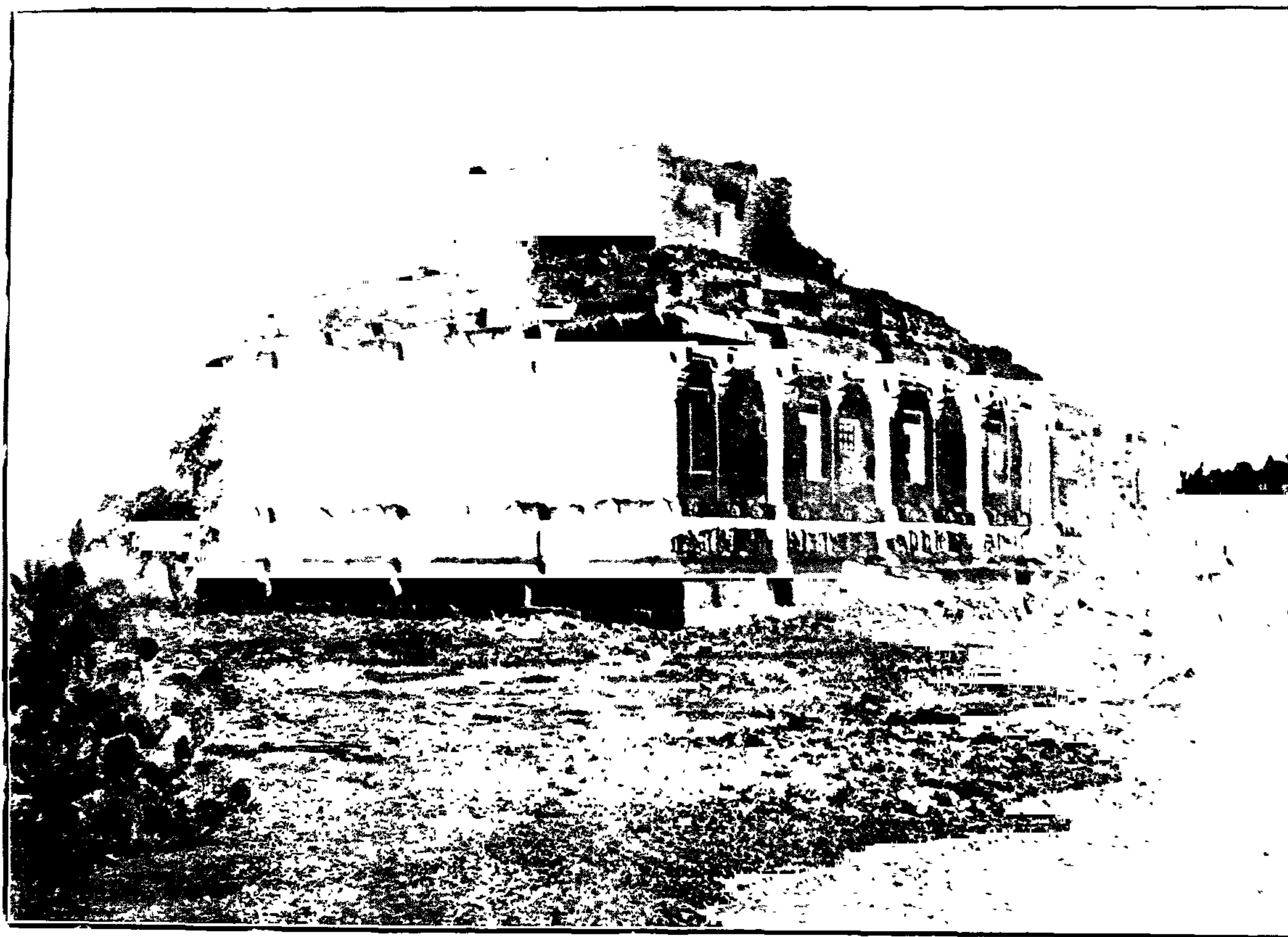


Fig. 5.—The temple of Mēguṭi from the south-east, Aihoḷe

hall. The square shrine stands within a larger compartment whose outer walls completely envelop it, leaving a passage all round between them and the walls of the shrine. This circumscribing passage, which is but dimly lighted by small perforated stone windows in the walls, is divided up into small rooms by cross-walls and pilasters. Out before the shrine is a small hall or antechamber, and, beyond this again, is a larger hall which has been roughly rebuilt in later times upon the plinth of an older one.

Mēguṭi is a purely Dravidian structure.[1] The projections and returns, with their flanking pilasters, along the outer faces of the walls, are characteristic of that style. But the most marked feature, which leaves no doubt about it, is the stump of the storey above the shrine, which is the first storey of a Dravidian tower and was used as an upper shrine. The rubble built up upon the roof, seen in the photograph, appears to have been put up in very late times to form a barricade against missiles and to convert it into a small stronghold or watch-tower. Pot-tiles, such as are used for drains, are inserted, in great numbers, in these walls, all sloping outwards and downwards, to fire through at those

[1] I keep to the terms "Dravidian," "Northern" and "Chālukyan," in their application to the styles which will come under our consideration as they are defined in Fergusson's *History of Indian and Eastern Architecture*.

attacking the place from the courtyard. The spaces between the pillars of the outer hall were also filled in with rubble for the same reason.

The interior of the temple is very dark. Within the shrine, seated upon a throne against the back wall, is a colossal Jina, while, lying in the passage round the shrine, on the west side, is a huge slab containing the image of a *devī* (Plate IV). This *devī* is, no doubt, the same as we find in Jaina temples in North Gujarāt and Rājputāna under the names of Ambikā, Ambā Bhavanī, Ambādevī, and Ambājī.[1] She is described in inscriptions as seated upon a lion vehicle and having two children, one upon each lap. In this image the children are held by attendants, one on either side. It is also a favourite image in the Jaina caves at Ēlūrā. The block, upon which the shrine image is carved, seems too large to have been brought in through the temple doorways: it was possibly placed in position before the shrine walls were built. The shrine doorway, as well as those of the antechamber, is very plain, having simple vertical mouldings up the sides, and a row of small *chaitya*-window ornaments along over the top.

The inner shrine walls which rise through the roof, form the walls of an upper shrine, above which the *śikhara* or tower rose, just as may be seen in the Jaina temple at Paṭṭadakal (Plate LI). This upper shrine was a distinguishing feature in these early Jaina temples.

The outer walls are severely plain, being relieved by alternate square projections and recesses with pilastered corners. It was evidently intended to decorate the projecting panels with sculpture, for the faces of the central blocks at the corners have been left rough for this purpose, and the intermediate ones have shallow niches in which to fix loose sculptures. Two of the latter lie on the west side of the temple upon the ground. One of these represents two standing figures—a man and a woman. The man holds an offering which seems to be in a pot, while the woman stands upon his right. In the other, the man also holds an offering, but the woman is on his left. Placed in the two niches on either side or the back of the temple, they would be symmetrically arranged, that is, both looking towards or from the centre. A band of small figures, in panels, with some arabesque, runs round the plinth. Many of the little *chaitya*-window ornaments have been left in block, in an unfinished state. There is no doubt the temple was never completed, and, probably, the tower was not built.

'Mēguṭi,' or 'Myaguṭi,' is a corruption of *mēgudi*, meaning 'the upper temple,' or 'the temple that is above,' and has been so named on account of its elevated position upon the hill. Enclosing a court around the temple is a fortified wall, following the edge of the hill round the north, west and south sides. The temple faces the north, the Jains not being particular upon this point.

Just below the brow of the hill, close under Mēguṭi, is a curious two-storied temple which is partly structural and partly excavated in the rock (Fig. 6). It consists of two long verandahs, one above the other, with a frontage of four heavy square pillars and two pilasters. Off the verandah of the upper storey is a long room and three shrines, cut in the rock; off the lower is the beginning of a shrine. In relief upon the centre of the upper

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[1] *List of Antiquarian Remains in the Bombay Presidency*, p. 356. *Epigraphia Indica*, IX, p. 156; *Ras Mala*, 1878 ed., Vol. I, p. 328; and Journ. Bom. Br. R. A. S., XVIII, p. 26.

verandah ceiling, in front of the shrine door, is the figure of a small seated *clothed* Jina with a triple umbrella above him.

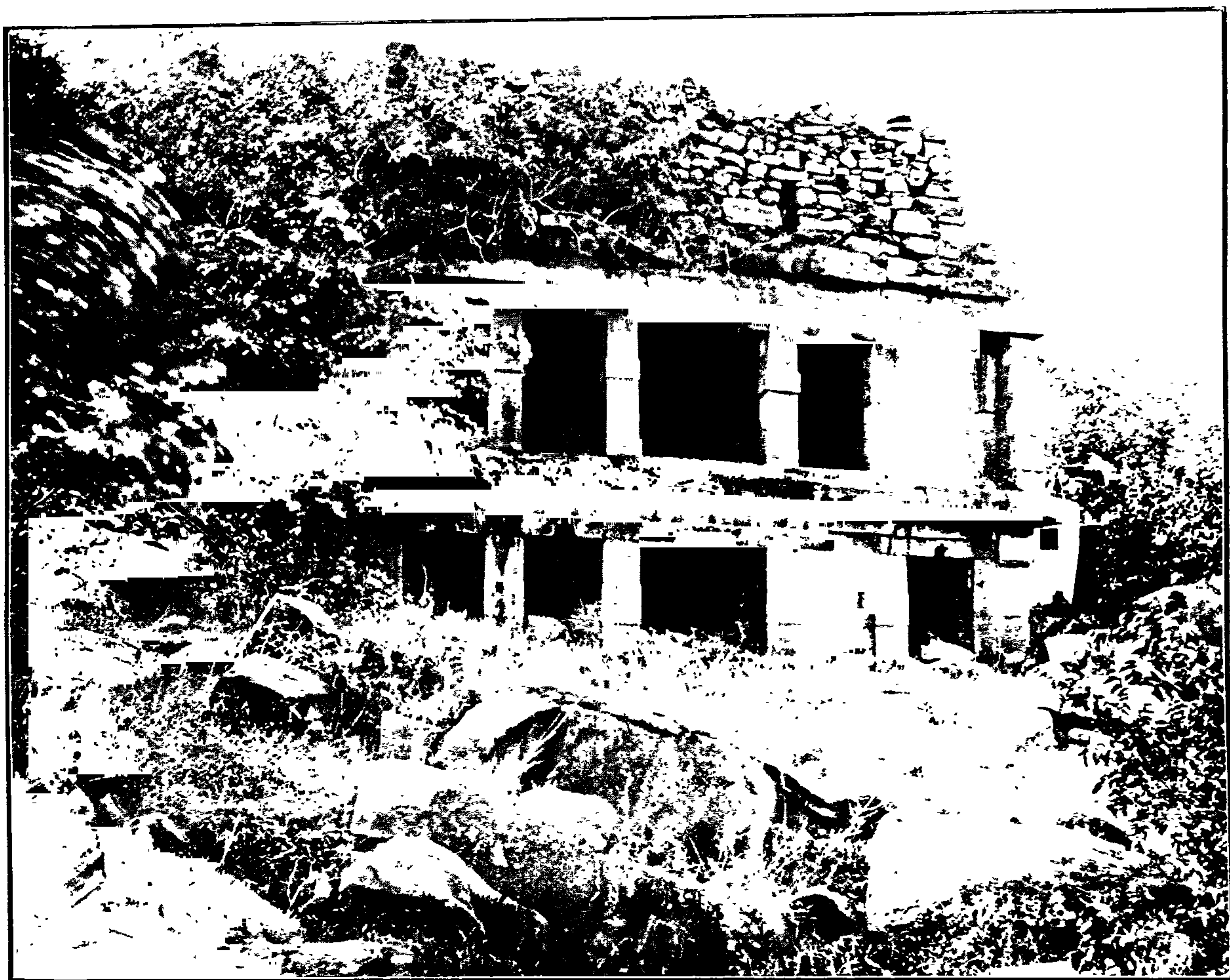


Fig. 6.—The two-storeyed Jaina temple, Aihoḷe

THE TEMPLE OF LĀḌ KHĀN

The oldest temple at Aihoḷe is probably that of Lāḍ Khān (Plates V—VIII). There is an inscription upon the front wall in characters of the 8th or 9th century A.D., which records a grant by a certain man to the Five-Hundred, the great body of the Chaturvēdis of the excellent capital of Āryapura.[1] The inscription, therefore, does not seem to have any connection with the temple other than that it was a convenient and permanent place to publish the grant.

There is no temple at Aihoḷe, nor elsewhere that I know of, which impresses one so much with its cave-like character. Its general massiveness, the simplicity of its construction, and its plan and details, have much more in common with cave architecture than with that of later mediæval temples—and with cave architecture not of the latest. It is peculiarly wooden-looking in its construction, making allowance for the more massive nature of stone-work. This might seem a contradiction of the previous statement did we not know that cave architecture is itself, in great measure, derived from wooden forms. The walls are

[1] *Indian Antiquary*, VIII, 287.

not walls in the ordinary sense of stone masonry, but are composed of posts, at intervals, joined up by screens and lattice windows. The flat roof, and its want of elevation, are cave-like characteristics. But, more than with anything else, one is struck with the great massive pillars, with their roll bracket-capitals, which evince a simpler and more dignified style than many of those more-decorated ones in Cave III at Bādāmi; and they, certainly, have the appearance of greater age than the latter.

The very unusual position of the shrine, which is placed *within* the great hall, against the back wall, has a very primitive air about it. At first sight it would seem that the building was simply a hall or *maṭha* in which, by an afterthought, a shrine was clumsily inserted to convert it into a temple. That this was not so, is clearly shown by the fact that in the similar temples of the Kont-Guḍi group, the beam, from pillar to pillar before the shrine, has been placed on a higher level in the original construction in order to admit of the lofty doorway being seen to its full height, and lion brackets project under the raised beam, one on each side, to further decorate the entrance to the shrine. (See Plate VIII.) After very close examination of these temples I am fully persuaded that these peculiar shrines are original. Moreover, there are, on the north and south sides of the temple, three perforated windows, the central one occupying the central bay of the walling and the other two the adjoining ones; but, in the back wall, which has the same arrangement of bays, between the pilasters, there are only two panels with windows (unfortunately not shown in the plan), those on either side of the central bay which was left unpierced on account of the shrine within. Taking all these points into consideration, and noting the total absence of anything like a *śikhara* or tower, I feel constrained to place this temple at an earlier date than that of Mēguṭi, but how much earlier it is not possible to say with any approximation to accuracy. The architecture of Cave III at Bādāmi is a distinct advance upon this in general style.

The pillars are the most characteristic feature of the temple, being remarkable for their great massiveness, which are more suited to support the heavy rock in a cave cutting than the lighter roof of a structural temple. The shafts are single heavy square blocks, without bases, from the floor to the bracket-capital, the last being a separate stone. The central four pillar shafts, without the bracket-capitals, are single stones measuring, each, 9′ 7″ by 2′ 5″ square. The roll brackets are thoroughly cave-like in character.

Though the decorative details upon this temple are spare, they are vigorous and expressive; they are suited to their position, and are not so crowded and meaningless as in many later buildings. The great lattice windows in the north and south sides are very chaste and effective, introduced, as they are, into otherwise severely plain walling with which they agree most admirably. In the west or back, and the front walls are pairs of circular windows, set in square frames, in which are radiating fish, forming as it were, the spokes of a wheel. This same fish design is found in the ceiling of Cave II at Bādāmi. But the most decorated part of the temple is the front porch, the pillars of which have life-sized images upon them in bold relief (Plate VII). On the extreme south pillar of the façade is a female figure standing on a tortoise, which is intended to represent the river goddess Yamunā. Probably, upon the corresponding pillar at the north end will be found Gaṅgā on her *makara,* but this has been obscured by the wall of an adjacent house which is built against it. Between the pillars is a low parapet wall having a seat running round on the inside. The outside of this wall is panelled and decorated with ornamental waterpots

and a complicated knotted design. The ceilings are very plain. In the central bay of the hall ceiling is a small *Nāga* or serpent figure, with his tail rolled twice around him.

A remarkable feature is the absence of a tower or *śikhara*, and there is no indication of any intention to build one. This, again, points to a cave prototype, where it was impossible to have one. Over the central bay of the hall ceiling and roof rises a small square shrine facing east, and the roof of this shrine is covered with flat slabs which do not appear to have had a *śikhara* over them, in fact, a *śikhara* over this little shrine would have looked ridiculous, and it would not have been above the main shrine, below, where it would be required by the canons which directed the construction of later temples.

As to the dedication of the temple originally, there can be little doubt. Upon the dedicatory block, over the shrine door, is Garuḍa, the vehicle of Vishṇu, and the doorway is flanked, upon either side, by a two-armed *dvārapāla* or doorkeeper, with a club. Upon the three sides of the small shrine, upon the roof, are images, two of which are but partly finished. That on the north side is a female under a tree; on the south is a four-armed Vishṇu with his *chakra, śaṅkha* and *mālā* while, on the west or back of the shrine, is Sūrya. This last points to the probability of this small shrine having been dedicated to this deity, being placed upon the roof so that the rays of the rising sun could shine straight into the cell and on to the image within, unimpeded by the intervening houses of the village. The temple, therefore, was Vaishṇava. We know that the early kings of the western Chālukya dynasty were of the Vaishṇava cult, since mostly all of their grants open with an invocation to Vishṇu, and have his boar upon their seals. Within the shrine has been placed, in later times, a *liṅga*, and before it, in the centre of the hall, a large *Nandi* or bull.

The waterpot ornament, which is seen on the front of the porch, is a very favourite device in the decorative details of many of these old temples. That the idea of its use, in this way, is at all connected with the traditional origin of the Chālukyas from the waterpot is very doubtful.[1] It was not confined to Chālukyan work, for it is found repeatedly used in the Rāshṭrakūṭa caves at Ēlūrā. Again, it is seen, in rather classic guise, with draperies, at the tops of the several very fine memorial stones at Borivali in Sālsette island near Bombay (see Plates CLIII and CLIV). Nor is it confined to any particular religious sect, for we find it both on Brahmanical and Jaina temples. The finials of temples are but waterpots—the *kalaśa*.

The images of Gaṅgā (the Ganges) and Yamunā (the Jumna) were also favourite objects in the earlier temples, especially in Northern India, being generally placed on either side of the shrine door. They first appear in very early temples at the top of the door jambs, and from there they were brought down to the bottom and finally disappeared altogether in later work.[2] Gaṅgā and Yamunā are frequently mentioned in old Kanarese inscriptions. Vijayāditya's inscriptions, for instance, say that he conquered some great king of Northern India when he acquired the *pālidhvaja* banner and also the insignia of the signs of the rivers Gaṅgā and Yamunā. These were also Rāshṭrakūṭa insignia.[3]

[1] For an account of this see *The Bombay Gazetteer*, Vol. I, Part II, page 339.

[2] There is a special shrine of the three river goddesses, Gaṅgā, Yamuna and Sarasvatī, excavated in the rock in the courtyard of Kailāsa at Ēlūrā, in which were three very fine life-sized images, now much mutilated. See *History of Indian and Eastern Architecture*, Vol. I, p. 345.

[3] *Bombay Gazetteer*, Vol. I, Part II, pp. 358, 368, 371, 387, 396 and 416.

The name "Lāḍ Khān," by which this temple is known, is merely the name of a Musalmān, who, not long ago, occupied the building as a residence. In the same way other old deserted buildings in the town are known only by the names of the parties who have been lately living in them. They have been so long in disuse as shrines that the very names of the deities, to which they were dedicated, have been forgotten. Most have been appropriated by the Liṅgāyats, who have introduced the *liṅga* and *Nandi;* but even these have been deserted.

KONT-GUḌI TEMPLE

Our next temple is that known as Kont-Guḍi, which is of the same type as the last, and, like it, situated in the village (No. 4). "Kont-Guḍi," again, is not the original name of the temple, but has been applied to it because the last occupant of the building, as a residence, was the man whose privilege it was to carry the *konta* or *triśūla* of Śiva to the village boundary at the time of the annual Dasara festival. It was found in the same state in which he left it, the walls and pillars, within, being thickly coated with cowdung plaster which has covered up all the surface carving ; and it is thick with soot, grime and cobwebs. It is a smaller building than Lāḍ Khān's, but, except for the pillars, it is hardly less massive in construction. Like the last it is square in plan, but has only four central pillars. The shrine is, if anything, more awkwardly contrived than Lāḍ Khān's, for it is formed against the east wall by screen walls from it to the nearest two pillars, and across between the pillars to form the front, in which is set the door frame. The shrine faces the west, although the entrance doorway to the hall is on the north side. The roof in the middle, above the four pillars, is flat, and it slopes away from this square space, all around, to the four walls. The shrine is, therefore, as at Lāḍ Khān's, under the sloping roof.

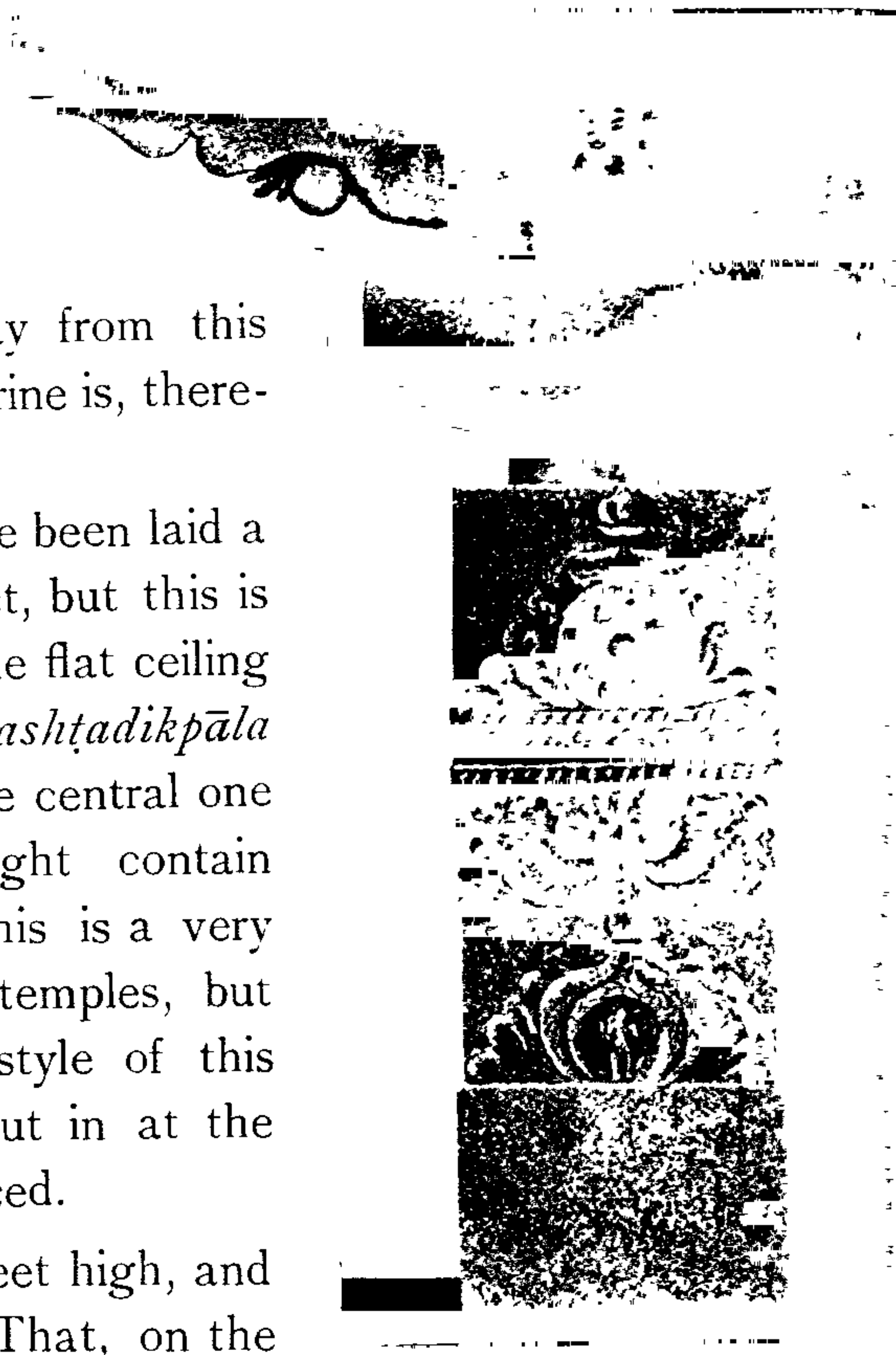


Fig. 7.—A pillar in Kont-Guḍi, Aihoḷe.

Upon the flat central portion of the roof have been laid a few courses of a *śikhara,* the first storey in fact, but this is probably an addition of a rather later period. The flat ceiling immediately under this, inside the temple, is an *ashṭadikpāla* ceiling, that is, it is divided into nine panels, in the central one of which is Brahmā, while the surrounding eight contain images of the eight regents of the compass. This is a very favourite design of ceiling in later Chālukyan temples, but does not accord well with the heavy massive style of this temple (see Plate V). It was very probably put in at the same time that the *śikhara* or tower was commenced.

This first storey of the *śikhara* is about five feet high, and has an image niche on each of its four sides. That, on the north, seems to contain an image of the *tāṇḍava* of Śiva, but it is damaged ; on the west is Varāha, the boar *avatāra* of Vishṇu; on the south is Bhairava, while, on the east is the Vāmana *avatāra* of Vishṇu. Vaishṇava sculptures occupying the east and west niches, together with Garuḍa presiding over the shrine door, point to the temple being, originally, Vaishṇava. A great heavy

stone ladder, standing against the side of the temple, was very likely set up for the workmen who were engaged upon the building of the *śikhara*. There was no intention of constructing a shrine upon the roof, for no doorways are left.

The four pillars in the temple are of one pattern, and shew a distinct advance on that of Lāḍ Khān, but are not so far advanced as those in Cave III at Bādāmi. The shafts are of the same type as those in the former temple, having no bases, and being square all the way up; but they are provided with a round squat cushion capital between the shafts and the brackets above. These are rather clumsy, and have not the more graceful proportions of those in the cave.[1] The surface decoration on the bands round them, of bead festoons and lozenge-shaped ornament, has been executed with a firmer and much more certain touch than that of Lāḍ Khān, where the prentice hand is apparent. There seems to have been no figure sculpture upon the original building.

Within the temple, placed against a pillar, is an inscribed slab containing a record of Chāmuṇḍa II. (A.D. 1169), one of the Sinda chiefs. It is much worn, and little of it can be deciphered, but it begins with an invocation to Śiva. This must have been engraved about the time of Basava, the founder of the Liṅgāyat sect, and may possibly be connected with the conversion to their use of some of the old temples here.

By the side of Kont-Guḍi is another of these early temples, with the same unusual arrangement of the shrine (Plate VIII). The building is more like a long open verandah, facing east, with three rows of columns in its depth; in fact, it is, in plan, remarkably like a simple early Muḥammadan mosque. The shrine is just where the *mihrāb* would have been, being formed by enclosing the space between the central pair of back pillars and the back wall, the doorway being between the pillars. The pillars in this temple are of the same type as those at Lāḍ Khān's, and are decorated with broad bands around the shafts, with medallions above them and vertical strips on the face of each connecting them with medallions below. These have been all richly chased with arabesque.

In each of the three central bays of the ceiling, before the shrine, is a finely carved image slab. That in the centre bears a representation of Śiva, that on the north of the centre has Vishṇu upon Śesha, and in the southern bay is Brahmā (Fig. 8). The images of these three deities occur in the panels of the ceilings of several of the oldest temples here. Upon the two side walls of the shrine, outside, are other images, namely, a standing image of Vishṇu on the north side, and an image of Bhairava on the south, while presiding upon the door lintel is Garuḍa. Upon the front of one of the pillars, in the front row, is an image of Narasiṁha, and there are *dvārapālas* upon the two pillars which flank the shrine door.

Kont-Guḍi, and this temple, are linked together by an intervening porch, which may or may not be coeval with the temples. Its masonry is not built into that of the temples, and it is not placed on the centre line of either temple. Moreover, there is no entrance into Kont-Guḍi from it; and, as the two temples are not on the same centre line, it is evident that they were erected independently of one another.

A few yards to the south of the last is another, rather smaller, built upon the same open verandah plan, and also facing east. The shrine is formed in precisely the same manner

[1] See Plate XXV of the First Report of the Archæological Survey of Western India (Burgess)

against the back wall. But there has been an attempt here to enclose an inner hall by a cross wall built along, from end to end, against the middle row of pillars, leaving a doorway in the middle opposite the shrine. This cuts off a long outer verandah from the rest of the building, and thus provides a porch and closed hall.

Above the shrine doorway, upon the dedicatory block, is the usual Garuḍa. This doorway is the most elaborate of those in these four old temples, and I am not so sure that the lower frame is not somewhat later work. It partakes very much of the character



Fig. 8.—Images in the ceiling of the temple beside Kont-Guḍi, Aihoḷe.

of Vijāyanagar work. The *dvārapālas*, below, are each four-armed, and, by their symbols, represent Śiva and Vishṇu. Beyond these, on either side in the corner, sits a squat fat figure such as is seen at the bottom of one of the doorways at Kailāsa at Ēlūrā.[1] As in the case of the Kailāsa doorway, this one has Gaja-Lakshmi, not, however, upon the dedicatory block which holds Garuḍa, but away, high up above, on the beam. Both doorways have the heavy roll cornice, which is of an early type, heavier and deeper in this Aihoḷe example. This temple is known by the name of the Sarang-Guḍi after some late occupant.

In front of the last is yet another old temple, but it is in the occupation of some private individual, and is closed against intruders.

These four early temples seem to stand apart by themselves both as regards age and type, and may safely be looked upon as the oldest erections in the place, preceding Mēguṭi, perhaps, by a century and a half.

Though they do not help us so much in our study of the development of what is known as the Chālukya style from the early Dravidian, yet we must take up a series of temples of about the same age as those we have been considering, which have been built after the Northern style, at least so far as their towers are concerned. At Aihoḷe and Paṭṭadakal

[1] See *The Ēlūrā Cave Temples* (Burgess), Plate XXV, Fig. 1.

the two styles overlap. Though the two types of towers, used in these early temples, differ entirely from each other, the rest of the buildings differs in no respect in their other features, and they were probably built by the same people at the same time. The builders of those days seem to have had no particular reason for selecting the one tower or the other: certainly, no temple, that we know for certain was originally Jaina, in this district, has a tower in the northern style, but Brahmanical temples, both Śaiva and Vaishṇava, are found with both. In the case of Jaina temples, the northern class of tower did not lend itself so readily to the formation of an upper shrine.

THE DURGA TEMPLE

Of temples with northern *śikharas* there are two particularly fine ones, namely, the Durga temple at Aihoḷe (No. 3) and that of Pāpanātha at Paṭṭadakal, the former being, undoubtedly, the finest and most imposing temple in the village (Plates IX—XI). It is most unique in that it is built upon the lines of the apsidal cave *chaitya* of the Buddhists, the position of the shrine being that of the *dāgaba*; and, like its prototype, two rows of columns separate the body of the hall into a central nave and two side aisles. Stone, as a building material, at a time when constructive arching was unknown, determined that the roof should be flat and not arched, but sufficient likeness to the *chaitya* was obtained by making the central roof lofty and that of the side aisles low and sloping, the slope being the nearest approach to the half vault of the *chaitya*. The entablature, four feet deep, sculptured with friezes of figures, foliage and arabesque, built over the columns on either side in order to raise the height of the nave, reminds one forcibly of the same as seen in the cave *chaityas* above the pillars, such as that in cave XXVI at Ajanta.[1] Upon plate XI will be found a small scale plan of cave XIX at Ajanta, and it is interesting to compare the two plans. It will be seen that the rock-wall periphery of the cave corresponds to the outer pillared periphery of the temple; and the walls of the temple are just the columns of the cave all linked up. The *dāgaba* of the cave, upon the face of which is the principal object of worship—the image of Buddha—is represented by the shrine with its image. The structural necessities of the temple required the addition of these extra columns in the hall. There is no doubt that this type of structure descended from a wooden prototype, which was originally provided with a thatched roof. Such a roof has been reproduced, in brick and mortar, over the old Buddhist *chaitya* at Tēr in the Nizām's dominions.[2] The temple faces the east.

The pillars in this temple are not quite so heavy and massive as they are in Lāḍ Khān's, though they are very simple in their general outline, being square blocks, without bases, surmounted by very plain bracket-capitals. Those in the front of the temple have been decorated with pairs of figures, in full relief, upon their outer sides. Some of the innermost columns in the porch are further enriched with bands and medallions of arabesque (Fig. 9). It will be noticed that all the male figures wear a high crown, and thus differ from that in the temple of Mallikārjuna at Paṭṭadakal, which has a very elaborate coiffure of curls (see Fig. 18). The latter looks more like a portrait statue than these, which are, probably, merely decorative figures.

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[1] See *The Buddhist Cave Temples* (Burgess), Plate XXXVI.

[2] See Annual Report, 1902-03, Archæological Survey of India, Plate XXIX.

Garuḍa presides above the shrine door, where he grasps, in his two hands, the serpent tails of *nāgas* whose upturned human bodies are a little way down the jambs on either side. The doorway is much after the style of those of the *vihāras* at Ajanta.

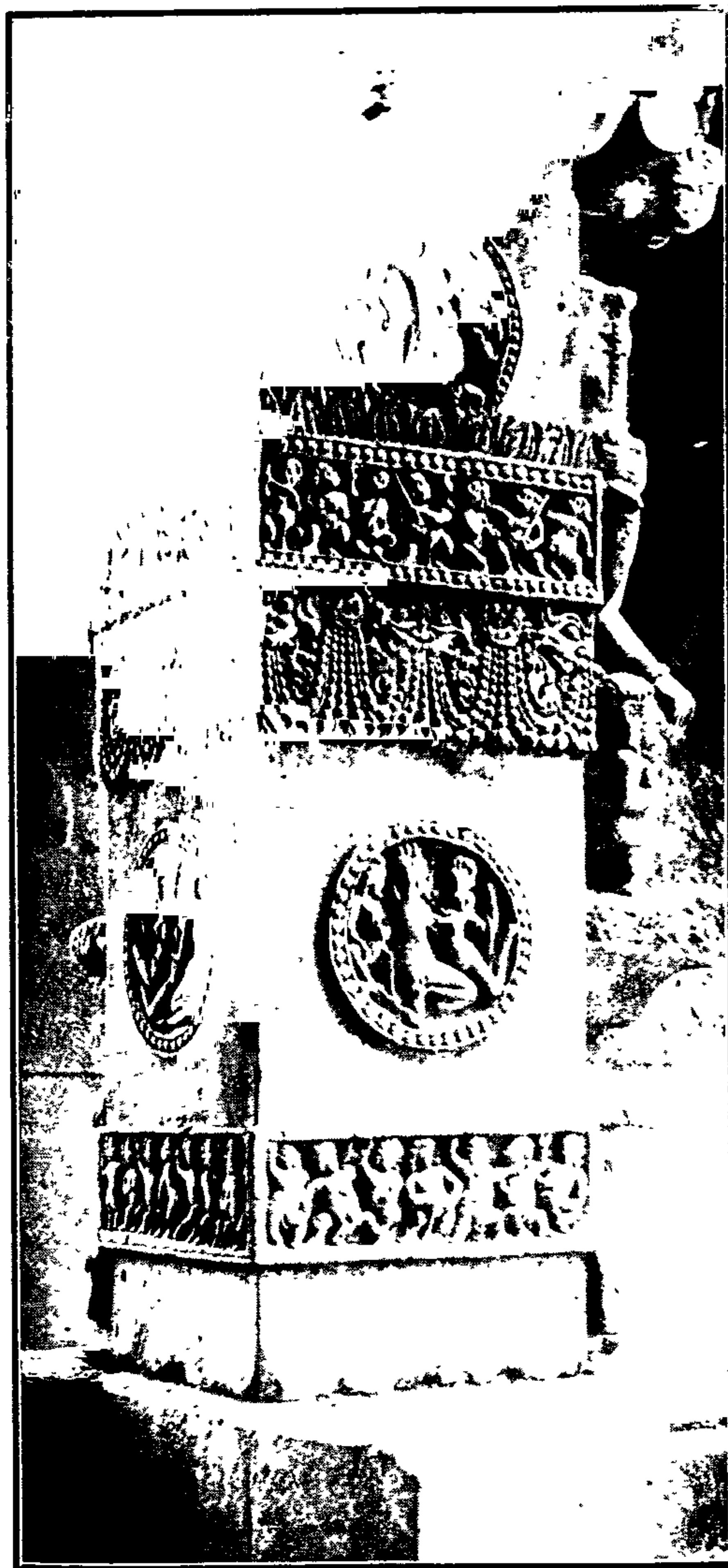


Fig. 9.—A pillar in the Durga temple, Aihoḷe.

Though the image groups, representing Narasiṁha, Mahiśāsura-mardanī, Varāha, Vishṇu, Ardhanārī, and Śiva, in the niches around the walls in the outer verandah, are an impartial mixture of Śaiva and Vaishṇava subjects, it is very likely that the temple was originally dedicated to Vaishṇava worship—possibly to Sūrya-Nārāyaṇa. The central niche at the back, which, in a temple, generally contains the most important image next to that in the shrine, and which gives a clue to the principal object of worship, is empty.

There are two or three short inscriptions on and about the temple, but they are of little interest. On a stone in the basement are the words "Śrī-Jin-Alayan" 'Holy temple of Jina' in characters of the same date as Vijayāditya's inscription on a pillar in the porch of the Mahākūṭēśvara temple (A.D. 696—733). As there seems to be not the shadow of a doubt that the temple was originally Vaishṇava, this may mean that at that early date the temple was either in disuse, when some Jaina stranger, mistaking it for one of his own shrines scribbled this upon it, or that it had been temporarily in the possession of the Jains. In either case it shows that the temple was then of considerable age and had been deserted. On a pillar is another short inscription in letters of the 8th or 9th century, which reads "Śrī-Basa-mayya, the *bhaṭṭa* of Kisuvoḷal" (Paṭṭadakal). This may be connected with the time when these temples were restored for Śaiva worship. Yet another on the north wall of the south gateway records a grant to Āditya, a priest of the temple.[1]

The northern type of tower is the most marked feature on this temple—so like the *śikharas* of the oldest temples in Orissa.[2] Unfortunately the upper part has fallen, but we have a more complete example in that of Huchchimalli-Guḍi next to be considered. There is another temple with a northern tower, near Lāḍ Khān's, which is complete with the crowning member and *kalaśa* or waterpot finial, though, perhaps, of a slightly later date. These *śikharas* are fully described in Fergusson's *Indian and Eastern Architecture*.[3] What might be called the frontispiece of the tower is missing, but it is seen on that of Huchchimalli-Guḍi, the temple on the south of the village, and others, where it has a

[1] *Indian Antiquary*, VIII, 285. [2] See *History of Indian and Eastern Architecture*, II, 96 and 98. [3] Vol. I, p. 322.

circular panel of carving representing Śiva dancing the *tāṇḍava*. This sculpture, which is found on the front of most of these old temples, was possibly placed there, in substitution for some other, when Śaiva worship became the fashion under later kings. It is thus found upon the great Śaiva temples of Virūpāksha and Mallikārjuna at Paṭṭadakal. In these earliest temples it certainly seems so, the sculpture being poor compared with that on the other parts. The slab often rests against the tower instead of being built in with it.

At different points in the walls are perforated stone windows of curious patterns which serve the purpose of ventilation better than that of admitting light. On plate XI are shewn some examples of these, among which will be seen one in the familiar Greek fret or key pattern, but worked into the form of the favourite *śvastika*.

The temple stands within the ruins of a fort-like enclosure, which has probably given the present name to the temple—*durga* or 'fort'. It has nothing to do with Durgā, a name of Pārvatī.

HUCHCHIMALLI-GUḌI

The next five temples to be described are possibly older than the Durga temple, judging by the general style and more cyclopean-looking masonry, and certainly older than that of Mēguṭi. It requires but a glance at the Huchchimalli-Guḍi, which is situated in the fields a short distance to the north of the town, to be convinced that it can claim, on the score of its massive simplicity alone, a somewhat earlier date (No. 14). Here, again, the shrine is contained within the main body or hall of the temple, being placed towards its east end, so that a passage or *pradakshiṇā* is left around it. This arrangement of the shrine within the hall is found at the Elephanta Caves and in the Dumar Lena at Ēlūrā.

As already mentioned, this temple has a spire in the northern style, but its details are more archaic-looking than in that of the Durga temple. It is interesting to compare it with the temple of Paraśurāmēśvara at Bhuvanēśvara in Orissa.[1] There is a great similarity between the two. Dr. Fergusson, in his first edition of his *History of Indian and Eastern Architecture*, was inclined to place the tower and cella of the latter at about A.D. 450, the *maṇḍapa* or hall being a little later. In the revised edition Dr. Burgess has brought the date down to the seventh or eighth century, but I think this too low an estimate. The outline of the tower has an older look than the Aihoḷe one, though in its details, the latter is simpler and heavier-looking. But, in judging the age of these temples, local peculiarities have to be taken into account as much as other matters.

The plan of the hall of Huchchimalli-Guḍi, as in other temples of this class, does not give a clear idea of the arrangement of the interior of the temple. It is practically the same plan as that of hundreds of small mediæval temples which are met with of the eleventh, twelfth and thirteenth centuries, omitting their outer halls, where the four central pillars support a central square compartment of the ceiling, boxed in on all four sides by deep beams above the pillars, the marginal ceiling, outside and around this, being lower. But, in these older ones, instead of taking the four pillars as a central group, the two on either side should be taken as linked up with the end pilasters to form two continuous lines of columns from the front door to the shrine. The whole length of the ceiling, between these, is of the same

[1] *History of Indian and Eastern Architecture*, II, 96.

height, which is made much loftier than the side ceilings by a deep running architrave over the beams above the pillars. This long ceiling is divided into bays by shallow cross-beams above the architraves. The hall is thus divided into a central nave and two side aisles. It will be noticed that there are no pilasters on the side walls opposite the pillars as in later temples such as those shewn on plate LXII. The side ceilings are formed of plain sloping slabs.

The interior of the temple is perfectly plain, excepting the shrine door which is decorated, which, like some of the cave doorways, has a band of little panels, with pairs of small figures in them, running down either side of the doorway. Some of these figures are rather suggestive of indecency. The interior of the shrine has been totally wrecked, portions of the *liṅga* and the paving of the floor lying about in great confusion. This has been due to treasure hunters who expected to find valuables buried beneath the image.

Between the two pillars, immediately in front of the shrine, a stone perforated screen has been inserted, with a doorway through it. It stands out 5 feet 8 inches in advance of the shrine and was no doubt intended to form a sort of ante-chamber to it. It is probably not an original feature.

The temple faces the west; and in front of the entrance doorway, which is fairly well decorated, stands a porch upon four disengaged pillars. In later temples the porch is built upon two disengaged pillars and two wall-pilasters. On either side of the porch, between the pillars, is a low seat, the outer back of which forms a parapet which is decorated with panels containing urns or waterpots as upon the porch of Lāḍ Khān's. In the porch ceiling is a group of sculpture representing Kārtikēya seated upon his peacock, with a lance in rest in his right hand and a flower in his left. Attendant figures, which surround him, make offerings, while a prostrate figure, with a shield and dagger or short sword, lies beneath the peacock's feet. There can be no mistake about the peacock here. It stands in profile, and thus shews its long tail to advantage, at the end of which the "eyes" are well delineated, while upon its head is the top-knot of feathers. But Kārtikēya, who sits side saddle, has only one head. Sometimes he is represented like this, in other cases with his six heads. Kārtikēya, Svāmi-Mahāsena, Shaḍānana, Skanda, Subramanya, or Shaṇmukha was the god of war, who led the early Chālukyas to victory as well as the Kadambas of Banavāsi.

All the pillars in the building are plain, square, heavy shafts with bracket-capitals, those in the hall having octagonal necks near the top of the shafts similar to those in the centre of the hall of Lāḍ Khān's (see Plate VIII).

Upon the front of the temple is an old Kanarese inscription which records a grant of oil to the priest of the temple by Vijayāditya in A.D. 708.[1]

TEMPLE IN THE FIELD TO THE SOUTH OF THE VILLAGE

In the field, under revenue No. 270, to the south-west of the village of Aihoḷe, stands another old temple (No. 9) of the same heavy massive style, but having its shrine as a separate compartment from the hall (Plates XIII—XVIII). Otherwise the general characteristics are the same. The outer walls are very similar to those of the last, having

[1] *Indian Antiquary*, VIII, 284.

the same mouldings and the same plain surface between the plinth and the cornice. The *śikhara*, however, takes more of the older curve of the Bhuvanēśvara temple, that of Huchchimalli-Guḍi being considerably straighter in outline.

An advance upon the last temple are the niches round the shrine walls, one on each face. These contain the Vaishṇava sculpture Narasiṁha, in the back or principal niche, and the Śaiva image of Bhairava in the north niche. The image from the south niche has been removed. The temple faces the east, at which end is the entrance porch, supported upon four massive pillars. It will be seen that the two back pillars are placed against the front wall and touching it, in this respect differing from Lāḍ Khān and Huchchimalli-Guḍi where they stand away from the walls. They are still separate pillars, however, and are not pilasters as in later temples.

These pillars are adorned with pairs of figures standing out in relief, as on the pillars of the porch of Lāḍ Khān. On a great slab forming the ceiling of the porch is a group representing the *tāṇḍava* of Śiva. The great cornice of the porch is formed of a heavy roll moulding, quite a quadrant in section, the underneath side of which is ribbed like the eaves of Kailāsa at Ēlūrā; and, like the latter, the centre and corners are decorated with rich flowing arabesque in low relief.



Fig. 10.—Interior of temple No. 9, Aihoḷe.

The hall of the temple is divided, longitudinally, into a central nave and two side aisles, as in the last two temples described, the central roof being raised, by a deep sculptured, entablature, considerably above the lower sloping roof of the sides. There are two freestanding pillars on either side, which, with the adjacent pilasters, support the running architrave. Cross slabs, laid over from one entablature to the other, close in the roof, the under surfaces of them being carved. But the three slabs which occupied the three middle bays, one in each, are missing, and the remainder have been pushed up

together towards the shrine end. These slabs have been identified, however, with three found in private possession at Dhārwār. Their measurements correspond to the spaces in the respective bays, and their carvings with similar ones in the same positions in two other old temples at Aihoḷe of the same class. The stone is the same, being that of the sandstone of the neighbourhood, in which all these temples are built. It was known that these slabs were carried away, with a fourth one, from the Bādāmi neighbourhood over forty years ago by a judge at Dhārwār, and were set up in his garden there, where I found them. They are illustrated on Plate XVII. At that time, all the old temples in the village, which were not in use as such, were occupied by people as dwellings, and could not well be rifled like this one, lying deserted and ruined in the fields. In the other two similar temples, it is found that the sculpture of Brahmā is in the ceiling bay next the shrine, with Śiva in the central one. This was probably the order here, Vishṇu on Śesha, the narrowest slab, being nearest the entrance doorway.

On the face of the entablature and cross beams separating the three bays from one another, are small groups of sculptures. Those in the first bay from the door represent, generally, the *avatāras* of Vishṇu, while those in the central bay show the *ashṭadikpālas* or 'Regents of the eight points of the compass' of which two, Varuṇa and Nirṛiti, are missing, the beam being broken off. Agni and Kuvera have interchanged places. A description of these Regents will be given later on in connection with their frequent occurrence in mediæval temples. There are no such sculptures in the bay nearest the shrine; this was, probably, never finished.

Running the whole length of the entablature, on either side, are two richly sculptured foliage bands. The lower, with its undulating stem and leaves, has been a very favourite form of ornamental band all down through the centuries of temple building. The upper one, in the form in which we see it here, was only used in very early work and may be seen largely used on the great tope at Sānchi. There is a very natural look about the unconventional soft vegetable forms of the stalks, leaves and flowers in these bands which is lost in the harder and more geometrically-cut curves of later ornament. Above these runs a frieze of little dwarf figures, such as are seen in Śiva's *gaṇa* in the caves, in all sorts of eccentric and grotesque attitudes. They are possessed of great verve and abandon, so different to the stiff stereotyped figures of later times (Plate XVIII).

The pillars are much plainer than those of Lāḍ Khān, and more like those in the temple beside the Kont-Guḍi, only that the band and medallions have not been carved with arabesque as they are there. They were possibly left unfinished (Fig. 10). What these could have been, had they been fully decorated, is seen in the case of the two middle pillars in the lower storey of the Tīn Ṭhāl at Ēlūrā, which are most richly carved, on the plain square shaft, while all the rest in the cave are simple squared blocks without a line of relief upon them.[1]

Upon the dedicatory block above the shrine door is Garuḍa, who holds the ends of the tails of two *Nāga* figures which trail down the door mouldings to the bottom of the door on each side, where they reverse upwards again with human bodies, each crested by a three-hooded snake. There is a great dressed block of stone still lying in the otherwise empty shrine which has the appearance of having been part of a square altar or seat on which an

[1] *Cave Temples of India*, Plate LVIII.



Fig. 11.—*Dvārapāla* in temple No. 9, Aihoḷe.

image had been placed; it is certainly not part of a *liṅga*. There is little doubt but that this temple was, like the others that have been described, originally Vaishṇava. There is a *dvārapāla* upon each pilaster on either side of the entrance to the shrine. That on the north side is Śiva, but the one on the south side has been mutilated; it was probably Vishṇu.

The method of roofing the halls of these temples is worthy of notice. The central nave is covered over with great flat slabs lying across from one architrave to the other, and the side aisles are covered by similar slabs which slope downward to the outer walls. As the stones are not so closely and smoothly dressed as to make the joints watertight, the joints are covered by long narrow stones. To prevent water running in under these to the joints, they are hollowed below, while the two adjacent edges of the roof slabs are grooved to receive them. The one thus lies over and fits into the other like the half pot tiles in ordinary native roofing.

Upon the front of the tower is the usual slab bearing the representation of the *tāṇḍava*, but it just lies loosely against the tower, and, like that of Huchchimalli-Guḍi is, doubtless, a later addition. On the north side of the temple is a short inscription in letters of the ninth or tenth century. On the south side is another in letters of the seventh or eighth century which seems to record the name of an architect. It runs thus: "Hail! There has not been, and there shall not be, in Jambudvīpa, any wise man, proficient in (the art of building) houses and temples equal to Narsoba." This is, possibly, the name of the man who had charge of the work of the restoration of the building when it was first converted to Śaiva worship.

There has been a temple on the south side of the last, but all that remains of it now is the shrine doorway and the seat or throne of the image. This building stood at right-angles to the last and faced the north. The doorway, as seen on Plate XIV, is decorated in a very simple fashion, but Gaja-Lakshmi occupies a block the whole width of the doorway above. On either side, below, is a great waterpot with foliage issuing from it and hanging over the sides. On the outer side of each waterpot is an elephant with its trunk coiled round the foliage, while, on the inner, squats a little fat Kuvera-like figure. On the front of the image seat is a well-sculptured peacock, with its crest and long tail, which would denote that the temple was dedicated to Sarasvatī. It thus occupies exactly the same position with regard to the other temple as the later temple of Sarasvatī does to the temple of Trikūṭēśvara at Gadag to be described further on.

TEMPLE IN FIELD No. 268, NEAR THE TEMPLE OF GALAGNĀTHA

Another old temple of the same plan and style as the last, except that it has three pillars on each side of the nave instead of two, is situated in Survey No. 268 near the temple of Galagnātha (No. 10). The *śikhara* or tower is totally different, being far more archaic looking and decidedly clumsy. It gives one the idea of an early stage in the evolution of the northern style of tower, but this is not so, for, on examining it closely, it is found to be nothing more than a repetition, layer upon layer, diminishing to the top, of the flat roof over the *maṇḍapa* or hall of these temples. Compare it with the edge of the roofing of Huchchimalli-Guḍi (Plate XIX). The same thing, more elaborated, is seen on the temples, of a later period, behind the Desai's house, in the village (Plate XXV), and on the temples on the north side of the lake at Bādāmi. It became an ordinary style of tower, and a still later example of it is that of the Jaina temple in the fort at Belgaum (Plate CXXXV).

The pillars of this temple are simple square shafts, with roll bracket-capitals, the rolls of which are bound together by broad bands or fillets (XX). The flat bands and medallions on the shafts of the pillars have been left uncarved. Above the shrine door is Garuḍa, but, in this case, he holds the hooded ends of the snakes instead of their tails. Down below, on either side, are Gaṅgā and Yamunā, each accompanied by two pairs of figures. Within the shrine is a small dilapidated looking *liṅga* set flat on the floor. It is certainly not original.

The architraves, above the pillars, are decorated with the scroll and lotus patterns, but there is no frieze of little figures as in the last temple. The main bays of the ceiling had, no doubt, the same sculptures, but only one of these, that of Brahmā, in a mutilated condition, next the shrine, now remains. Brahmā is seated, cross-legged, full to the front, upon his goose which is shown in profile,[1] with neck stretched out as if flying or crouching flat under the weight of Brahmā. Beside the pilaster, near the shrine on the south side, is placed a large image of a *dvārapāḷā* with four arms.

The temple seems to have had no porch originally, but to have had one added in later times, perhaps, by the Liṅgāyats. It has the ordinary round pillars of the eleventh or twelfth century, and was not bonded into the old masonry; it has bodily tilted forward owing to the subsidence of the forward pillars. When this porch was built the little clumsy *Nandi chhatri* in front was probably erected. On the front wall is a short inscription, but the meaning of it is very obscure.[2]

The temple faces the east. Lying inside was found a loose slab bearing a representation of the *Saptamātṛi* or 'seven mothers,' but it is much weatherworn. This subject will be described further on in connection with the temple at Hāveri.

TWO OLD TEMPLES IN THE VILLAGE

In the south end of the village, on the right of the road leading in from the south-western gate, are two old temples of the same class as those we have been considering. The eastern one (No. 7) of the two is almost a copy of the last, but it has its three ceiling

[1] It looks more like a peacock.

[2] *Indian Antiquary*, IX, 74.

sculptures complete, two of which are shewn in Plate XXI. The central one is of Śiva, beneath which, in the centre of the hall, has been placed a *Nandi*. The Vaishṇava sculpture is rather curious. Instead of the usual representation of Vishṇu lying at full length upon the folds of the serpent Śesha, he is here seated upright upon the serpent's coils in a very natural attitude, its five-hooded head rising behind him and forming a sort of halo around his head. Some years ago we found a similar image, as a loose piece of sculpture in the shrine of the very old Vaishṇava brick temple, of about the same age as this, at Śirpur in the Central Provinces. (See Plate XXI.)

Garuḍa presides, as usual, over the shrine door, but, within the shrine, has been placed a *liṅga*, with a *Nandi* in the hall facing it. There is no image upon the block of the outer doorway, and no porch before the entrance, but on the four pilasters of the front wall are pairs of amatory figures such as were found upon the pillars of the porch of the temple in field 270 (Plate XXI).

Like the last temple this has three free pillars on either side of the nave, and this arrangement precludes the possibility of a central group of four as in later temples. The original idea of a nave and side aisles, as in the *chaitya* caves, is better preserved.

On the exterior walls of the shrine were three image niches as in the last two temples, but they are partly broken away and the images are gone (Fig. 12). It was probably intended to have a tower like the last one, for the first double course has been laid.

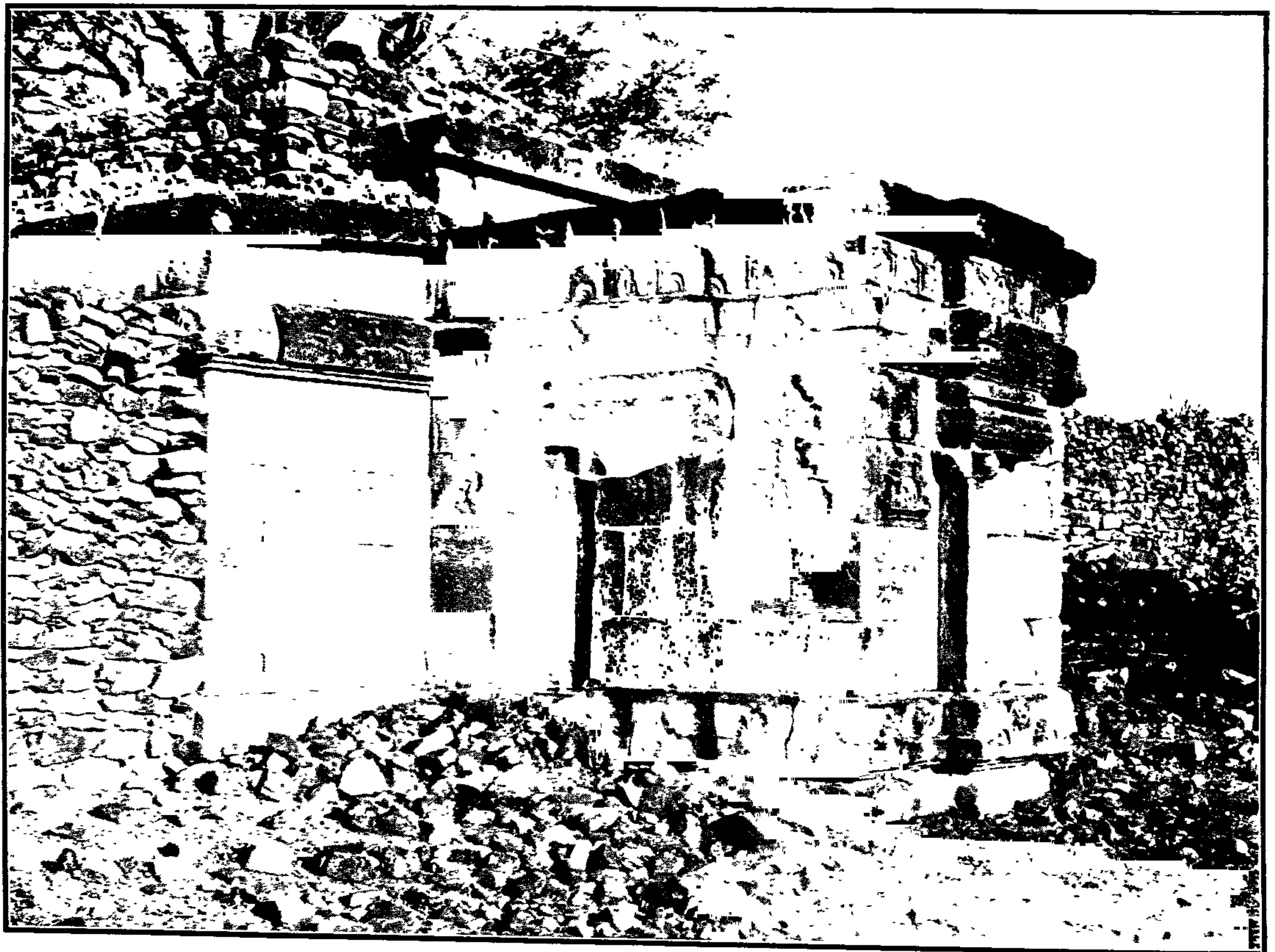


Fig. 12.—Walls of the shrine of temple No. 7, Aihoḷe.

The other building, which may not have been a temple but rather a *maṭha,* or dwelling for priests, since it has no shrine, is situated just behind the last (No. 8). It consists of a closed hall of the same style of construction as the first, with an open hall, or very large

porch in front of it (Plate XIX). It is thoroughly devoid of decoration of any sort, and its pillars are great plain squared blocks. The back or west wall—the temple faces east—is a blank wall right across with no doorway through it and consequently no shrine beyond, nor is there any sign of a shrine having been constructed within the hall. Over the entrance doorway is Gaja-Lakshmī.

FIVE OLD SHRINES AROUND LĀḌ KHĀN'S TEMPLE

In a row in front of the temple of Lāḍ Khān are four other old temples, much smaller in size, and an old tank; while, upon the south side, is another temple embedded amongst the houses. The last, being in use, is unfortunately closed against inspection (23 on plan). The one on the south side of the tank (No. 24) is of the same class as those just described, but it has had an outer open hall built on to it at some later period (Plate XXII). The *śikhara* is complete in this case, even to the *kalaśa* or pot finial, which may be compared with that of the temple of Galagnātha at Paṭṭadakal of, perhaps, a slightly later date. The walls of the shrine are very like those of temple No. 7 (see Fig. 12). Over the shrine doorway is Garuḍa, but a *liṅga* lies discarded within.

The next temple, on the north side of the tank (No. 18), is another of these old shrines in disuse, and ruined.

Beyond this, again, is another, of the same plan as that in field 270 (No. 9). It is in disuse, and the roof of the central part of the hall is almost completely uncovered. Above the shrine door is Garuḍa, and in a trifoil niche above is a seated Sūrya. Within the shrine is a beautiful standing image, nearly life-size, of Sūrya, but without his boots. Underneath him are his seven horses, prancing forward, and flanked by the wheels of his chariot. This, then, was a temple of Sūrya from the beginning, and does not appear to have been tampered with subsequently.

The fourth temple in the row, furthest away from Lāḍ Khān's (No. 16), is a later construction in which the pillars are of a late Chālukyan pattern. It has been used for ages as a byre, and its ancient stench prevented any close examination of its interior.

TEMPLE AT THE JUNCTION OF THE RIVER AND STREAM

Outside the south-west corner of the village on the bank of the stream is temple No. 11. This is rather a curious building which looks more like a *maṭha* which had been converted into a temple by the addition of a shrine on the west side (Plate XXIII). The hall is square, with four heavy pillars in the centre. The lofty portion of the ceiling, over the space above the four pillars, has been carried on, at the same height to the north wall, the other three sides being under a lower and sloping roof. There is a wide opening in the west wall and, against this opening, outside, but not bonded with it, has been built a shrine with its own doorway. The masonry of the shrine and that of the hall hardly touch each other at their junction. The shrine doorway is very plain and has no dedicatory block. On the front of the beam of the hall over the opening to the shrine is a little figure, seated cross-legged,

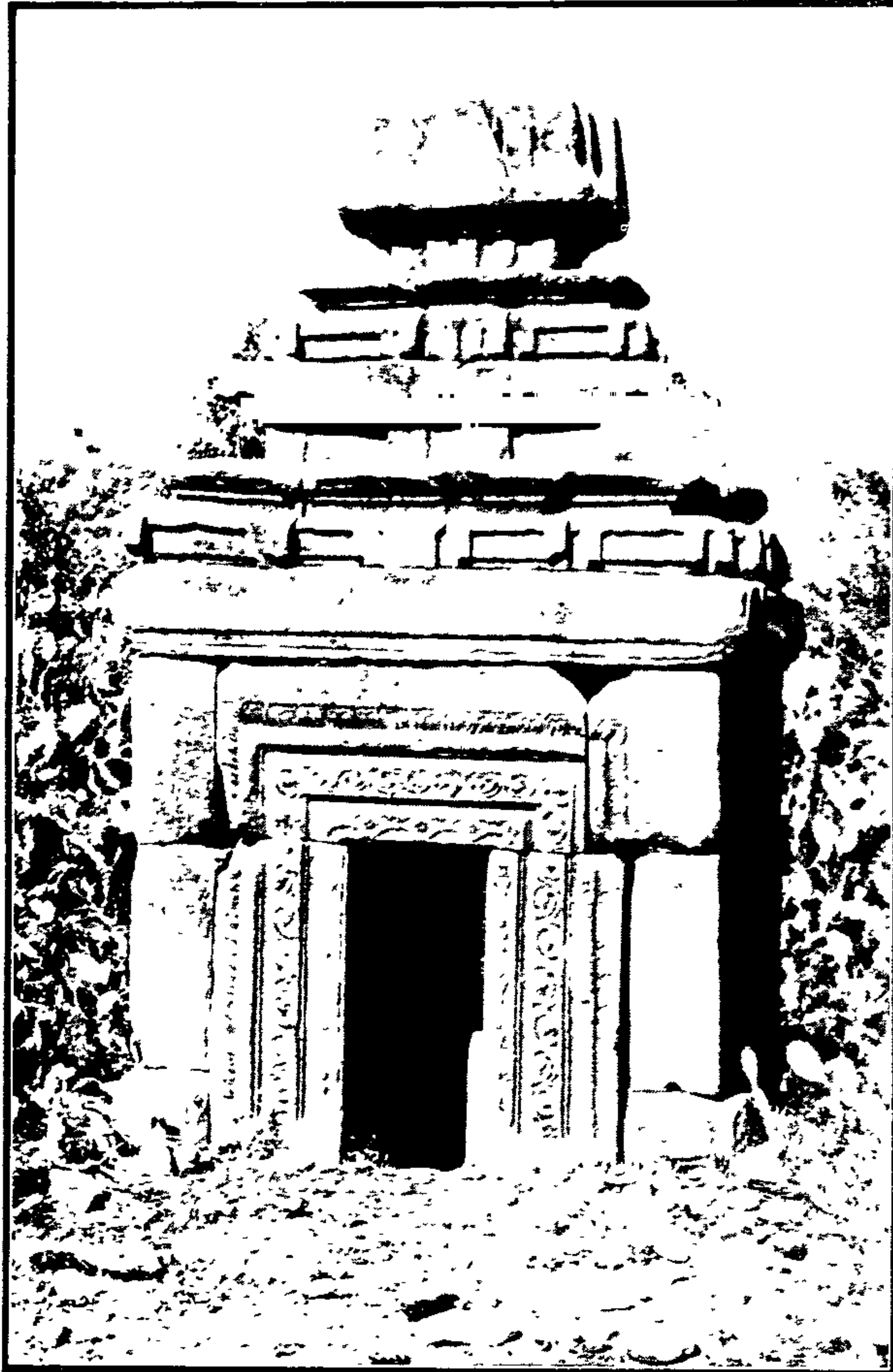


Fig. 13.—Small shrine in front of temple No. 11, Aihoḷe.

with two hands raised upwards towards the breast from the elbows, and each holding a lotus bud, in exactly the same position as the image of Sūrya on the back wall of the upper shrine of Lāḍ Khān's temple.

The doorway of the hall is unlike any other at Aihoḷe (Plate XXIII). Like the solitary doorway of the demolished temple on the south side of the temple No. 9, this has the water-pot, elephant and fat figure at the bottom on either side, but in that the likeness ends. The pillarettes of the jamb mouldings, on either side of the door, are here surmounted by *makaras* whose great tails of elaborate arabesque hang over the capitals and envelop the mouldings below. A similar arrangement to this may be seen on the door of the Jaina temple at Paṭṭadakal (see Fig. 22). Instead of the dedicatory block, above the door, containing an image of some sort, as is usual, it is a purely ornamental feature. Two *makaras* heads, looking opposite ways, are bound together by a little square button or brooch. A similar device adorns the outer doorway of the temple of Pāpanātha at Paṭṭadakal, described further on. Gaṅgā and Yamunā are here very important figures on either side of the door, the *makara* under Gaṅgā, though not shown on the drawing, being distinctly traceable on the corroded surface of the stone.

MISCELLANEOUS TEMPLES

Of a period slightly later, perhaps, than those we have been examining are two other temples, No. 53 in the Galagnātha group and a Jaina temple, No. 39, in the north-east corner of the village, near the temple of Virūpāksha (Plate XXIII). The towers have lost their crowing members, but in both is seen a step towards the development of the later Chālukyan type of *śikhara* from the earlier Dravidian towers as are found at Paṭṭadakal. In the first, the first storey stands up plainly above the main roof, but, in the second, it is lower and less distinct. In both the mouldings are much more broken up into smaller detail than in the earlier examples, and the walls are decorated with pilasters and other ornament.

The temple in front of No. 39, which is part of a group of Jaina temples, now deserted, stands out in front of the main building, facing its front door. It consists of a shrine, ante-chamber, and porch. Upon the doorways of the shrine and ante-chamber is a little

Jina, and within, upon a high altar or seat, is an image whose identity it is difficult to decide. It does not appear to have been the original image. There is the high *simhāsana* or lion throne, with its sculptured back on which are two *chauri* bearers, one on each side, but, in place of the usual Jina, an image has been set up, with its own seat, which partly covers up the attendants and the triple umbrella at the back (Fig. 14). It is a fat squatting male figure with four arms. In the right upper hand he holds an axe, in the lower right a lotus bud; in the upper left is a *pāśa* or noose, but the left lower is broken away. On the front of his own seat, below him, is a peacock like that seen above the doorway on plate CXXXII. The image does not look like that of a Hindu deity, the only one carrying an axe that I know of being Paraśurāma, but then he is rather a hero than a god, although an *avatāra* of Vishṇu, represented with two hands only. It is likely that this is some Jaina deity, which has been set up here in the place of a Jina, at a late period.

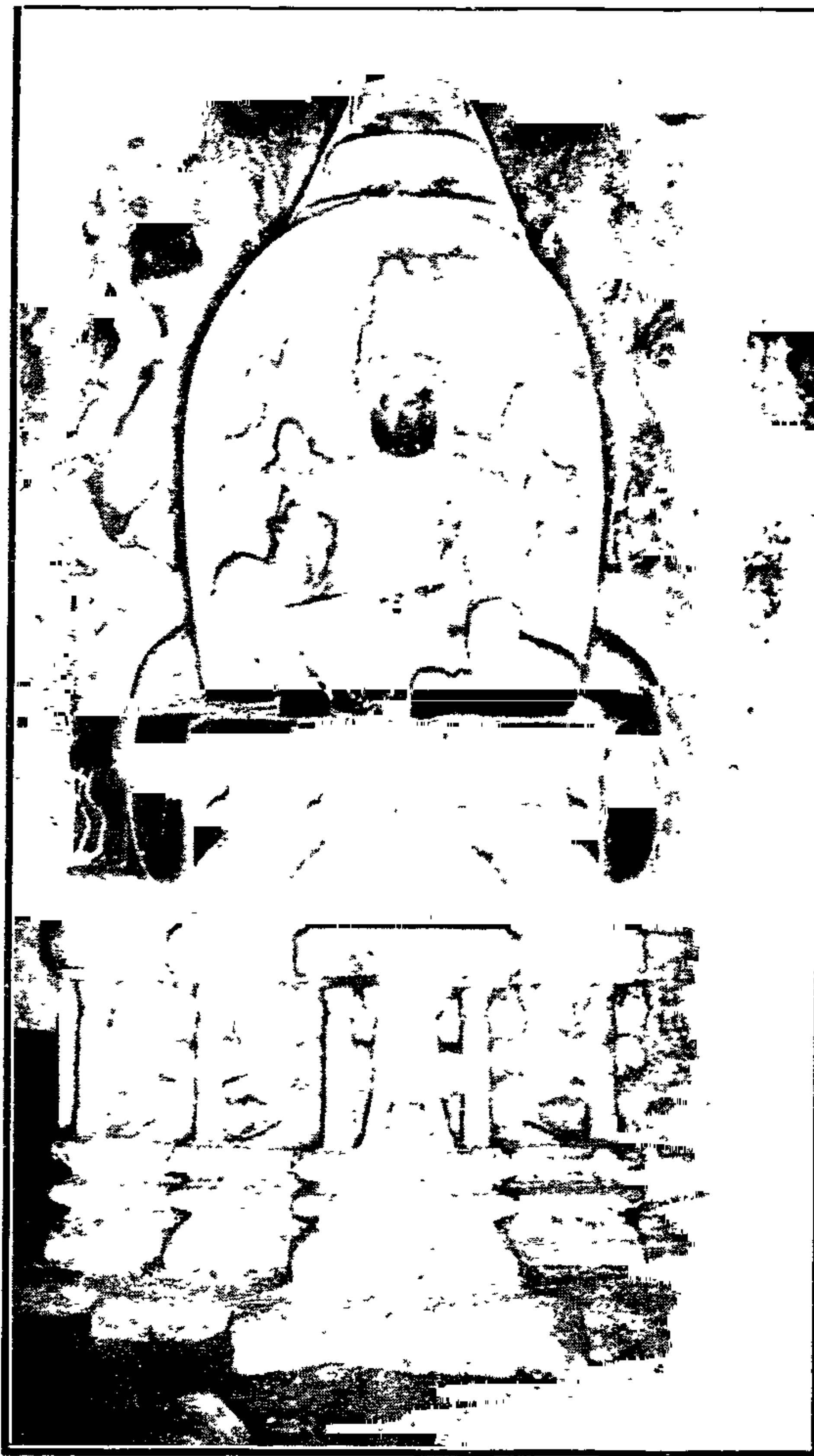


Fig. 14.—Image in small temple in front of No. 39, Aihoḷe.

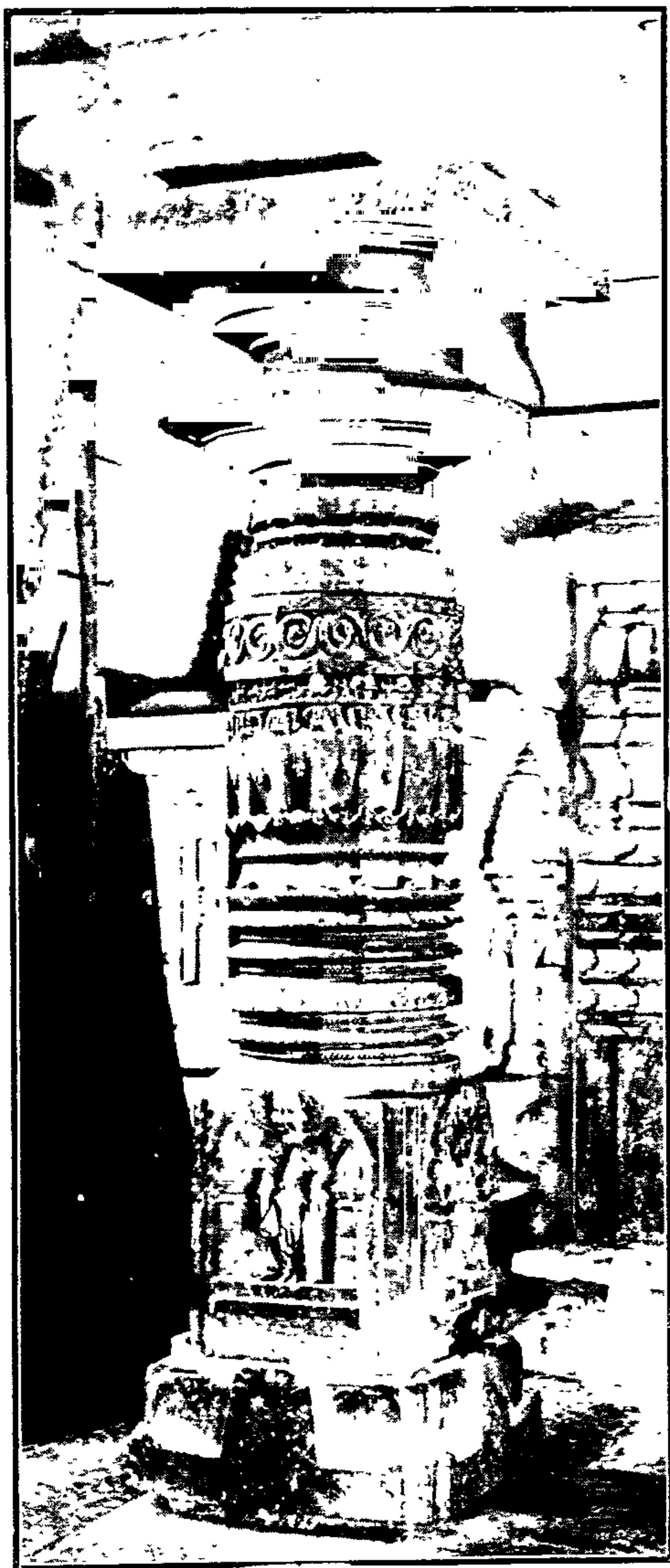


Fig. 15.—A pillar in the temple of Virūpāksha, Aihoḷe.

The main building, to which this is subsidiary, is a triple-shrined temple, in the principal shrine of which is a very fine image of a nude Jina, seated upon his throne. The other two shrines are empty. There are small Jinas in the little niches on the mouldings outside, and a figure of Pārśvanātha, nude, high up above the doorway outside. The image in the main shrine is that of Pārśvanātha.

Close beside the last is the temple of Virūpāksha, which is now in use by the Liṅgāyats. From what may be seen of it there is nothing to shew what

it was originally dedicated to; but from the fact that it faces south—very rarely the case with Hindu temples—it is posssible it was originally Jaina. It belongs to the later class of work such as is found at Gadag and Ḍambaḷ. Within the hall, which has three porches, are four finely carved black stone pillars (Fig. 15).

Outside the gate of the village, near the last, and between it and the Huchchimalli-Guḍi, are two groups of temples more or less embedded in prickly-pear jungle. Four other ruined shrines stand outside the walls of the village to the north-west, one in the fields to the west, one outside the south-west gateway, and two to the south-east of the town. Half a mile to the south of the town, are two large groups around the Galagnātha and Rāmaliṅga temples respectively, and a smaller group between these, all being upon the bank of the river. Within the village are two groups near the Kont-Guḍi, one of them being Jaina and used as dwelling houses. There is also a group in the western quarter near the houses of the potters, and a single temple to the north of these known as Rāchi-Guḍi. Other odd shrines are found about the place, some being upon the slopes of the hill of Mēguṭi. Most of these have some points of interest, but to describe them fully a separate volume would be necessary for Aihoḷe alone. The ornamental gateways at the temple of Galagnātha (Plate XXIV), and at the entrance to a well in the western quarter of the town, have already been noticed in the Architectural Note.



Fig. 16.—Side slab of door steps from the temple of Nārāyaṇa at Aihoḷe.

MAHĀKŪṬEŚVARA

IN a secluded glade, at the foot of the eastern slope of the table-land which rises between it and Bādāmi, three miles to the west, is a little group of temples within a high enclosure wall. The largest and principal one, facing the entrance, is dedicated to the god Mahākūṭeśvara. It is of the same early type as those at Aihoḷe and Paṭṭadakal, but, perhaps, earlier than the latter (Plates XXVI and XXVII). In the centre of the enclosure is a large masonry tank, which is known as the Vishṇu-pushkariṇi, or the 'Lotus Pool of the god Vishṇu'. Through it passes a constant stream of pure fresh water from some mountain spring, and thence out into the adjoining gardens, where it irrigates groves of screw palms and supplies another pool, called the Pāpavināśhana Tīrtha, or the 'Tank of Ablution'. On the north side of the first tank is the temple of Mahākūṭeśvara, while, to the south of it, stands the temple of Mallikārjuna. Beside these two principal temples there are a score or more of small shrines scattered about. The towers of Mahākūṭeśvara, and some of the others, are in the Dravidian style; the rest are in the Northern.

This is supposed to be the scene of the destruction of the demon brothers Vātāpi and Ilvala by the saint Agastya, who is said to have constructed the tank. In connection with this story, Dr. Fleet says: "It is possible that in this legend of Vātāpi and Ilvala, neither of which names have an Āryan appearance or sound, and for neither of which a satisfactory Sanskrit derivation can be found, there are preserved the names of two aboriginal kings who held this part of the country when Āryan civilisation first made its way into it from the north." On either side of the entrance gateway to the enclosure, is an almost life-sized *dvārapāla*, or doorkeeper, which are looked upon as statues of the two demons and are called by their names.

In a little pavilion, standing in the tank, is a *liṅga* with five faces upon it—four round the sides and one lying on the top—which is, on that account, called a *pañchamukha liṅga*. The little temple, seen in the photograph above this small pavilion, with the northern tower, is much like some at Aihoḷe. The temple seen behind it, with the Dravidian tower, is that of Mahākūṭeśvara.

Lying outside the enclosure was found a fallen column of sandstone, around whose shaft is engraved a long inscription.[1] It, no doubt, once stood before the temple

[1] It was removed, for safety, to Bijāpūr, where it is set up before the local museum.

of Mahākūṭeśvara, just as a similar column stands before the Brahmanical cave at Aihoḷe and at the temples of Virūpāksha and Mallikārjuna at Paṭṭadakal. The inscription has been translated by Dr. Fleet. It primarily records that, with the authority of Maṅgalēśa, his father's wife, Durlabhadevī, increased, by the grant of ten villages, a previous endowment of the god Śiva under the name of Makuṭēśvaranātha. Among the villages named are Kesuvoḷala (Paṭṭadakal), Kendōramānya (Kendūr), Nandigrāma (probably Nandikesvara), and Āryapura (Aihoḷe). It goes on to say: "The wealth of the Kalatsūri (Kalachuris) has been expended in the idol procession of the temple of our own god. And the property, which, at (their) own idol procession was assigned by our father and elder brother to (the god) Makuṭēśvaranātha . . . . . ." This is dated in A.D. 601. This *dharma-jayastambha*, 'Pillar of Victory of Religion,' as it is called in the inscription, was set up by two sons of Pubesa, who were traders, and residents of Āryapura.[1]

The temple must have been built some time before this column was raised, else some mention would have been made of its erection in this inscription, and such a column with its carefully fluted sides and well cut capital would never have been set up before a meaner structure which may have preceded this one. Had the latter been the case it must have been in a very bad state of repair to need a new building almost immediately after this grant had been made; and it could not possibly have been long after as the style of the present temple shews. It is quite possible, then, that the temple may have been built as early as the reign of Pulikēśin.

In the inscription the shrine is called that of Makuṭēśvaranātha and not Mahākūṭeśvara as it is at present.

In the porch of the temple is an inscription of the time of Vijayāditya (A.D. 696—733) which records that the harlot, one of the king's concubines, Vinapotī, caused a pedestal of rubies and a silver umbrella to be made for the idol, and gave a field for its support. There is an inscription on another pillar, but it is not very plain and is of no interest.

[1] *Indian Antiquary*, XIX, 7.

BĀDĀMI

BĀDĀMI, in the south-east corner of the Bījāpūr district, possesses some of the most interesting remains within the confines of the old Chālukyan territories, and it also possesses some of the most beautiful natural scenery in the Dakhan. Its archæological interest lies in its possession of a series of old cave temples of the sixth century, A.D., both Hindu and Jaina,[1] some very old structural temples, and its old fortifications.

Bādāmi was an early capital of the Chālukya dynasty, when it was known under the name of Vātāpi; indeed, it is safe to assume that it was an important stronghold under the Pallavas before the advent of the Chālukyas. There is an inscription on one of the rocks on the north bank of the tank, in very early characters, which mentions Bādāmi under its ancient name of Vātāpi, and speaks of "the Pallava, the foremost of kings." It is probable that the town was temporarily recovered by the Pallavas from the Western Chālukyas at the close of the reign of Pulikēśin II. This inscription is, possibly, of an earlier date than that of Maṅgalēśa in Cave III (A.D. 578).[2]

The town, with its lake behind it, is held in the embrace of the rugged sandstone hills, whose beetling cliffs circle around them and throw out fortified horns to the north and the south. The crags and boulders, covered with wild cactus and jungle—its evergreen tints contrasting with, and enhancing the ruddy hues of the rocks—leave but a few rough boulder-strewn passages up through gorges and rents between the detached masses to the ruined forts above. That on the north is known as the Bāvan-baṇḍe-kōṭi or 'Fort of the Fifty-two Large Rocks,' while that on the southern horn is the Ranamaṇḍala-kōṭi, or 'Fort of the Field of Battle.' The old town walls, with their ditches, join up the northern with the southern forts, bowing out westward, and so enclosing the village between them and the tank. A souvenir of its later warlike days is an old iron cannon which still lies upon the top of the western bastion of the southern fort. It is an old English piece dated 8-2-25 and is 6′ 10½″ long. Plate XXVIII gives a view of the village and southern fort.

THE TEMPLE OF MĀLEGITTI-ŚIVĀLAYA

Beneath the northern fort, most picturesquely perched upon an overhanging crag is, perhaps, the oldest and, certainly, the most complete temple in the place, the Mālegitti-Śivālaya, or the 'Śaiva shrine of the female Garland Maker.' It is not a large building, being but fifty-six feet in length. It is of the same style as Mēguṭi and the older

[1] Already fully described in *The Cave Temples of India*, the First Report of the Archæological Survey of Western India, and *The Indian Antiquary*, VI, 354.

[2] *Indian Antiquary*, IX, 99.

temples at Aihoḷe, and of the same class of work as those at Māmallāpuram, only that its outline and general design have a much older appearance than in the latter. As in the old temples at Aihoḷe, the porch is supported upon four full pillars. It is a complete Dravidian temple, the *kalaśa* or finial, alone, being missing. All its parts are heavy and massive and well proportioned to one another. The photograph (Plate XXIX) shows what the exterior is like, so it is unnecessary to describe it in detail.[1]

The entrance doorway is very plainly moulded in lines of rectangular mouldings, without a vestige of ornament, and there is no dedicatory image on the door lintel. The ceiling of the porch is perfectly plain.

Like the Aihoḷe temples, the interior is divided by its pillars and entablature into a central and two side aisles. The pillars, here and in the porch, have heavy square shafts and simple bracket-capitals but no bases. The ceiling of the nave is divided into three bays by cross-beams. In a lotus medallion in the centre bay is Vishṇu seated upon Garuḍa, with an attendant on either side of him. Four perforated stone windows, two on either side of the hall, admit a few struggling rays of light into the interior. The pattern of these is that of a plain square-barred grille such as is found in the temple of Saṅgamēśvara at Paṭṭadakal.

The shrine doorway is fairly well moulded but is not decorated, and has Garuḍa on the lintel. This, with Vishṇu in the ceiling, shows, unmistakably, that the temple was originally Vaishṇava. Within the shrine is a low stand or altar for an image, but into the mortise in the top has been inserted a stone to serve as a *liṅga*. That this was not intended as a *śāḷuṅkā* or *yonī* for a *liṅga* is evident from the fact that the present *liṅga* does not occupy the centre of it (see section, Plate XXXII).

Before the shrine door is a very shallow antechamber, and, in the recess between the corner of the doorway and the outer pilaster of the same, on the south side, is a curious sculptured group of two figures. The larger is that of a man holding a club in his right hand and, apparently, the hair of the figure below in his left. This is a human being from the waist upwards, but with a horse's posterior and hind legs. The larger figure has his left leg raised and planted upon the horse's rump. This sculpture probably represents Vishṇu, as Keśava, slaying the demon Keśin who took the shape of a horse.

Upon the north face of the temple, outside, between two windows, in a panel, is a standing image of Vishṇu (see Plate XXXIII), while, in the corresponding position on the south side is a standing image of Śiva. A very curious thing about these is that they have been represented nude, which is quite unusual. On the front of the temple are two images, one on either side of the porch. That on the south side is a two-armed warrior holding a sword in his right hand and a little disc or shield in the other. That on the other side is also a two-armed figure, but the hands are broken. It is possible these are portrait statues of some royal persons. The panels around the shrine walls have never been carved. The temple faces the east.

There are two inscriptions upon the temple, one short one of no particular interest on the wall on the right of the entrance and a longer one on the front face of one of the pillars in the porch. The latter is of the time of the Vijayanagar king Sadāśivarāya, dated in A.D. 1543, and records the construction of a bastion, which is probably the one just above

[1] A view of the other side of this temple is given in *The History of Indian and Eastern Architecture*, Vol. I, Plate VIII.

the temple. Another inscription of the same date, engraved in Cave III, records the construction of a bastion on the southern fort, above the cave.

Upon the hill top, above this temple, are the remains of another of the same early character, but now in a deplorable condition. The *maṇḍapa* or hall has almost entirely disappeared, only a portion of its south wall, and the wall around the *pradakshiṇā,* now stand, together with the shrine and tower. There is no dedicatory image upon the lintel of the doorway of the shrine (Plate XXX).

THE BHŪTANĀTHA GROUP OF TEMPLES

Upon the western margin of the lake is an extremely picturesque group of old sandstone temples clustered around the principal shrine which is now dedicated to Bhūtanātha. As viewed across the southern end of the lake, when bathed in the mellow glow of the setting sun, the weatherworn buildings, with their reflections in the still water, broken by the reeds and their reflections, and backed up by the rugged cliffs of red sandstone, present a lovely harmony of rich colouring (Plates XXXI and XXXIV).

The main temple is composed of work of different periods. The closed hall and shrine are of the earliest work, while the outer open hall is of a much later time. In the inner hall the deep heavy architrave above the columns divides the hall, as in all these old temples, into a lofty central nave and two lower side aisles, although the central raised floor, as shown in the plan, would make it appear as if the interior was arranged as in later temples. The pillars are of the same massive style as those in the temple of Mālegitti-Śivālaya (Plate XXXIII). The ceiling of the nave is divided into three bays by shallow cross-beams each being decorated with a lotus rosette. Four perforated geometric-patterned windows, which have pretty surface tracery over the outside, admit a dim religious light into the hall.

The shrine doorway is rather plain. Just above the lintel is a band of geese with outstretched necks towards the centre. There is no dedicatory block or image above the doors to indicate the deity for whom the temple was built. At the foot of the shrine doorway, on either side, is a female figure, that on the right being Gaṅgā upon her *makara* and the other Yamunā upon her tortoise. Upon the pilaster on either side have been *dvārapālas* or other life-sized figures, but they have been carefully chipped away to the surface of the pilaster, only the outline being left.

The antechamber here is in an unusual position, being placed within the shrine door, and between it and the shrine. Within the shrine is an altar for an image, with mortises cut in the top to receive it; but in place of the image which has, no doubt, been removed, has been placed a very squat *liṅga* with its *śāḷuṅkā*.

Before the entrance doorway of the temple is a porch, with two heavy square pillars like those inside, but this has been enveloped within a large open pillared hall which has been added at a subsequent time. Two of the four central pillars of this addition are crowded up against the two pillars of the porch. The latter are a little more ornamental

than those of Mālegitti-Śivālaya, being square at the base, octagonal above, with a heavy square mass in the middle, carved with arabesque ornament. At the bottom of the outer door, on the south side, is a little fat Kuvera-like figure similar to those on the Jaina temple at Paṭṭadakal; that on the other side is left in block. There is a *dhandraśila,* or half moon-shaped doorstep in front of the hall door, but this is very likely an addition placed there when the outer hall was built.

The temple has been left unfinished, the ornament on the *śikhara* being mostly only blocked out. In the base of the *śikhara*, leading off the roof by a doorway, is a small empty shrine, rather a characteristic of Jaina temples in these districts than of Hindu. There are image niches on the outside of the hall and shrine, but they are now empty. The top corners of the hall niches were decorated with long-tailed *makaras*. The temple faces west.

There is an old inscription of three lines on the face of the north-east pillar of the hall but it is, apparently, of no special interest. There is another on the north wall of the temple outside, in characters of about the 9th or 10th century A.D., which records a grant of land to the venerable Śrīdharabhūteśvara of the lineage of Śrī-Paiṅga.[1]

Against the north side of the hall, outside, has been constructed a little shrine to enclose an image of Vishṇu which probably occupied the central niche on this side. It is possible that the temple, having been originally Vaishṇava, passed into the hands of the Jains, who removed the images, and was subsequently taken possession of by the Liṅgāyats, who added the outer hall and *Nandi* and installed the *liṅga*.

THE TEMPLE OF LAKULĪŚA

Off the north-west corner of the last is a smaller temple which has a curious and unusual image, seated upon the altar in the shrine, as the principal object of worship. It is an image of the god Lakulīśa, an incarnation of Śiva, which, as is usual with this deity, is represented nude. His image appears upon the walls of Virūpāksha and Malikārjuna at Paṭṭadakal, in both cases in a standing position. Upon a good number of temples in Central India and Rājputānā this image is found occupying the dedicatory block above the doorways of Śaiva temples, and at Karvan, in the Baroda district, is a temple dedicated to his particular worship.[2]

There is no reason to doubt but that this is the original object of worship, though it is not a very highly finished piece of work (Plate XXXIII). There is no indication of any clothing; what appears like a cloth over the head is perhaps long hair. In his right hand he holds something which looks like the end of a staff, but which, instead of rising straight from the hand, bends over backwards and runs a little way along the arm. Perhaps the sculptor, who appears to have been a clumsy worker at best, was afraid of the staff breaking off, and so trailed it along the arm for support. The left arm is broken off, but it can be seen that it rested upon the left knee and probably held the citron or cocoanut. On the inside of the outer wall of the *pradakshinā* are carved the images Mahishāsura-mardanī and Gaṇapati.

[1] *Indian Antiquary*, X, 60.

[2] Progress Report of the Archæological Survey of India, Western Circle, 1907-8, p. 41.

The hall, with its four pillars, and surrounding wall, which envelopes the shrine, may possibly be a later addition to the shrine.

Close behind the Bhūtanātha group, to the south-west, is a huge rock, upon the north-east face of which are, carved in relief, a number of Brahmanical images among which are Brahmā, Śiva and Vishṇu in a centre long panel, and Varāha, Gaṇapati, Mahishāsura-mardanī and Narasiṁha in four side panels, two on either side. At the extreme right end is carved a little shrine holding a *liṅga*. Beneath these is a row of very small figures, while above is a row of mortise holes in the rock as if intended for a wooden shed of some sort. The small figures, curiously enough, are little Jinas, each canopied by a five-hooded snake. Most of the images have inscribed labels above or below them.

Upon the south side of this same rock is a sculpture of Nārāyaṇa reclining upon Śesha, with the ten *avatāras* in a row above him, some on one side and some on the other side of Brahmā. This image is still worshipped, and a small shrine has been built out in front of the rock enclosing the image. Over against this, and under the overhanging cliffs to the south-east of the lake, is a great fallen mass of rock leaning against the cliff side. It has so fallen as to form a natural cavern beneath it, entrance to which is obtained by crawling under the rock through a low tunnel-like opening. Upon the cliff, inside, is carved a large image in a seated Buddha-like attitude, but it is neither a representation of Buddha nor a Jina. It is, without doubt, a portrait statue (Fig. 17). The image is bejewelled with necklace, bracelets and anklets, and wears the sacred thread. The hair, so far as can be seen, where not encrusted with lime and oil, is in knobbly curls, but there is the Buddha-like lump on the top of the head. The legs are in the usual cross-legged position. The right hand, which is raised from the elbow before the breast, holds a *mālā* or rosary, the beads of which are being passed through the fingers. The left hand rests Jina-like in the lap, palm upwards. The person is seated upon a lion throne, the front of which is divided into three compartments, with a lion in each. On either side of him is a *chauri* bearer, while behind him is the usual throne back, as seen behind Jina images. The whole has been fouled with constant oiling, and the top of the head and forehead are a dirty shiny white. It seems to be still worshipped. The story in connection with it is that, once upon a time, there was a *rājā* or *rāyā* who was afflicted with white leprosy, who, on coming to Bādāmi, was cured of it, and this is his image. It is called Koshatrāyā, *i.e.*, the *rāyā* who had *kusta* or white leprosy. Beside it on the rock, a little way to the right of the image, is a very small image of a little fat man, which might be an image of the person who had the big one carved, or perhaps the *rājā's* prime minister.



Fig. 17.—Image of Koshatrāyā, Bādāmi.

GROUP OF TEMPLES ON THE NORTH SIDE OF THE TANK

On the north side of the tank is a group of temples of much later date than those that have been described, but they are not of any great interest. They face the south, a very unusual direction for Brahmanical temples. Save a perplexing little figure on the front of the tower of the principal temple, there are no others that might give a clue to the original dedication of these shrines. This solitary little image may be intended for Vishṇu. Very similar images may be seen at the old Vaishṇava temples near Jhālrapaṭṭan in Rājputānā.[1] In the shrines of two of the temples a *liṅga,* with its *śāḷunkā,* has been placed upon an older image pedestal, which is towards the back of the shrine and not in the centre as *liṅgas* are usually placed.

In addition to the temples described there are, in the village of Bādāmi, the old one of Virūpāksha in the middle of the village, built around with houses and in use, and that of Yellamā in ruins on the bank of the tank.

[1] Progress Report of the Archæological Survey of India, Western Circle, for 1904-5, p. 32.

PAṬṬADAKAL

THE TEMPLES OF SAṄGAMĒŚVARA, VIRŪPĀKSHA AND MALLIKĀRJUNA

PAṬṬADAKAL, or, as it was known in olden times, Paṭṭada Kisuvoḷal, is now an insignificant little village tucked away in rather an out-of-the-way corner of the Bādāmi district, though in a straight line, not more than ten miles east of that place.[1] The rugged sandstone hills between make it difficult of access, and, consequently it is very seldom visited. It lies in a bend of the Malaprabhā river, which flows on thence past Aihoḷe to join the Kṛishṇā. When approaching the village one is struck by the many old temple towers which rise above the roofs of the mud-walled houses. There can be little doubt that this was an important religious centre in the days of the early Chālukyas. There are old shrines here in both the Dravidian and the northern styles. Among the former are the three largest and the most interesting, since their inscriptions leave us in no doubt as to their origin.

The oldest of these is the temple of Saṅgamēśvara, and from the inscriptions we find that, under the name of Vijayēśvara, it was built by Vijayāditya-Śatyāśraya (A.D. 696—733). About a hundred yards south of this is the largest temple in the village, that of Virūpāksha or Lōkēśvara as it was at first called. The inscriptions tell us that this temple was built by Lōkamahādēvī, the senior queen of Vikramāditya II., the son of Vijayāditya, and that it was placed to the south of the temple of Vijayēśvara. We are also informed that the junior queen, Trailōkyamahādevī, a sister of that queen, also built a temple to the north of Lōkēśvara, which is easily identified with the temple now known as that of Mallikārjuna, whose courtyard touches that of Virūpāksha at its north-west corner. The inscription which gives us this information about the relative positions of these three temples is inscribed upon a great column, called the *Lakshmī-kambha*, which stands upon the north side of Virupāksha and in front of Mallikārjuna, but is now embedded within the house of a *pūjāri*, or temple attendant, through the roof of which the top of the column projects. It tells us that the column itself was set up in the middle between these three shrines, just where we find it.[2] It was erected by a sculptor,

[1] For the meaning of the name Paṭṭadakal see *Indian Antiquary*, X, 162.

[2] For a translation of the inscription see the *Epigraphia Indica*, III, p. 1.

named Subhadēva, for an *āchārya* named Jñānaśiva who had come from Mṛigathaṇikāhāra-vishaya on the north bank of the Ganges, in A.D. 754, during the reign of Kīrtivarman II. and that it carried the emblem of the *triśūla* just as the great columns at Kailāsa at Ēlūrā do.[1]

THE TEMPLE OF SAṄGAMĒŚVARA OR VIJAYĒŚVARA

This is a very plain, simple and massive building, but its hall has been badly damaged (Plates XXXV and XXXVII). In addition to the column inscription already mentioned there are others in the temple itself. A great stone tablet, which was found outside, was placed inside the temple for its protection and safety. It bears a long inscription which records a grant to the temple of the god Vijayēśvara which had been built by Vijayāditya-Śatyāśraya. On the north face of a pillar in the central hall are inscribed the words "Śrī-Vidyaśivara-kambha" in old Kanarese characters. On another pillar a short inscription records the fact that two pillars were designed by a certain Mātibhodamma in the house of the temple of "Śrī-Vijayēśvara." On a third pillar is an inscription which states that it and two other pillars were the votive offerings of Chalabbe, a harlot of the temple of Śrī-Vijayēśvara.[2] Yet another records a grant to the god Vijayēśvaradēva in A.D. 1162 by (Śinda) Chavaṇḍa's chief wife Dēmaladēvī.[3] There is, thus, no doubt of the identification of this temple. As Vijayāditya reigned between A.D. 696 and 733 we have the approximate date of the building—from sixty to a hundred years after that of Mēguṭi at Aihoḷe, and but a few years before that of Virūpāksha.

The tower of this temple is of the early Dravidian type, but it has no projection or image on the front as there is on the other two temples. The reason for this is apparent on examining the plan, where it will be seen that there is no antechamber before the shrine whose walls would be necessary to carry it. This projection is, in fact, nothing more than the roof of an antechamber. The walls of the two lower storeys of the tower have had niches round them, in some of which images still remain, one of Śiva occupying the centre niche on the front upper storey. On plate XXXVII the tower of this temple may be compared with those of Virūpāksha and Mallikārjuna, where it will be seen how much simpler, in every way, this one is than the other two.

An inspection of the plans (Plates XXXV and XLV) of the three temples will show that, though practically identical in their general arrangement, there is a considerable advance upon this in the two later ones. The extraordinary thickness in the shrine walls is very noticeable, yet they carry no more weight than those of the other temples do. Vikramāditya's greater facilities for importing more expert workers probably accounts for it.

The interior is very plain. The pillars are plain heavy shafts, without bases, and with very simple bracket-capitals. The ceilings are quite plain, and so is the shrine doorway which has no dedicatory block above it. Within the shrine is a black stone *liṅga*, cut from dark

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[1] See *History of Indian and Eastern Architecture*, Vol. I, p. 356 (1910 Ed.). This column also had an inscription upon it but the slab bearing it has been removed.

[2] *Indian Antiquary*, X, 170.

[3] *Indian Antiquary*, V, 174.

grey granite which has taken a very high polish. The upper half has been broken off and the shrine is now in disuse. This temple, like the other two, faces the east. Within around the shrine, is a *pradakshiṇā* or perambulatory passage, which is lighted by three windows in each of the three outer walls around it. These are perforated in simple geometric patterns (Plate XXXVII). Alternating with the windows, on the outer walls, are niches, some of which still contain their images. Among these are Varāha, Vishṇu and Śiva (?) on the northern wall; Śiva with Bhṛingi, Śiva with *Nandi* and two panels left in block on the west or back wall; the southern wall is hidden by houses which have been built against it.

This, like the other two temples, was a Śaiva shrine. The Chālukya family seem, by this time, to have changed over from Vaishṇavism to Śaivism, and to have become worshippers of Śiva under the form of his *liṅga.*

THE TEMPLES OF THE QUEENS OF VIKRAMĀDITYA II.

VIRŪPĀKSHA

This is the largest and most important of the old Dravidian temples in the Kanarese districts (Plates XXXVI—XLVII). An inscription in the east gateway of the courtyard tells us that it was built by the *sūtradhārī* Guṇḍa for Lōkamahādēvī, the queen consort of Vikramāditya II., in commemoration of his having thrice conquered Kāñchī or Conjeveram.[1] Vikramāditya's reign was not a long one, for he appears to have died in A.D. 746 or 747, having reigned but thirteen or fourteen years, so that his third conquest of Kāñchī may have taken place late in his reign. Though, perhaps, not more than fifty years later than that of Vijayēśvara, the advance in style, and the finer execution and finish displayed are remarkable.

Within the old temple of Rājasimhēśvara at Conjeveram is an inscription of Vikramāditya which records that Vikramāditya-Satyāśraya did not confiscate the property of that temple, but returned it to the god.[2] Again, the Vakkaleri (Wokkaleri) copper plate grant of his son Kīrtivarman II. tells us that, after Vikramāditya's conquest of Kāñchī, he made gifts to the Rājasimhēśvara temple, and was so impressed with the images and other sculpture he saw there that he had them overlaid with gold.[3] It seems likely, then, that Vikramāditya was so struck with the Kāñchī temples that he induced some of the best architects of that capital to return with him. This surmise receives some support from two inscriptions on the eastern gateway of Virūpāksha,[4] one of which speaks of the builder of Lōkēśvara (Virūpāksha) as "the most eminent *sūtradhārī* of the southern country". High up on the front or east face of the temple of Pāpanātha at Paṭṭadakal is an inscription in praise of a certain Chaṭṭara-Revadi-Ovajja who is said to have "made the southern country," that is, was the builder of the temples of the southern country, and hence, by inference, the builder of this one. He belonged to the same guild, the Sarva-siddhi-āchāryas, as the builder of Virūpāksha in the last inscription.[5] This then would

[1] *Indian Antiquary*, X, 162. Other inscriptions in this gateway record minor grants or the names of visitors.
[2] *Epigraphia Indica*, III, 359.
[3] *South Indian Inscriptions*, I, 147.
[4] *Indian Antiquary*, X, 170
[5] *Indian Antiquary*, X, 170.

satisfactorily account for the difference between the old shrine of Vijayēśvara, constructed by local builders and this one of Lōkēśvara built by more capable architects accustomed to the more advanced styles prevalent in the southern capital.

There seems to have been a curious sequel to this; and, since it has to do with the dynasty which, for a time, supplanted the Chālukyas, it may not be out of place to digress for a little from our immediate purpose to notice it. We know that, in the reign of Vikramāditya's son, but a few years, perhaps, after the erection of Lōkēśvara, the Rāshṭrakūṭas of the Dakhan, under Dantidurga, swept down upon the Chālukyas and dispossessed them of their dominions, or, at least, all their northern districts. We also gather from an inscription on the Das Avatāra cave at Ēlūrā, that Dantidurga was excavating cave-temples there about this time. The caves at Ēlūrā seem to run in chronological order along the hill face from south to north. A little to the north of the Das Avatāra is excavated the great monolithic temple of Kailāsa, fashioned after the style of the great Dravidian temples of the south. Now this Kailāsa is remarkably like the great temple of Lōkēśvara, both in plan and details, allowing for one being cut in the solid rock and the other being built in the ordinary way on level ground. The great basement on which Kailāsa stands, which is not found in Lōkēśvara, is simply an expedient rendered necessary to raise the whole out of the pit in the hill side in which it is sunk, without which it would have been swamped by the high cliffs of the excavation. But even this great basement of lions and elephants may be seen, on a smaller scale, in the plinth of the porch of Lōkēśvara, not, however, in the stiff stereotyped array as found in later buildings.[1]

A comparison of the two temples shows how much alike they are in external appearance—the same arrangement of *Nandi* pavilion, hall and shrine. But the five minor deities which, in Lōkēśvara, are placed in two little shrines at the entrance to the *pradakshiṇā* and the three niches in the passage round the shrine, are, in Kailāsa, accommodated in disengaged shrines on the elevated terrace surrounding the main shrine, the terrace, isolated as it is from the courtyard below, forming the *pradakshiṇā*. The walls and cell-shrines, surrounding the courtyard in Lōkēśvara, are reproduced in Kailāsa by the surrounding corridors in the rock.

The main towers are almost identical. The walls below them differ inasmuch as those seen in Lōkēśvara are the outer walls of the *pradakshiṇā*, while those beneath the Kailāsa tower are the main shrine walls themselves, there being no closed-in *pradakshiṇā*. The little long wagon-shaped and square finials, used as ornament on the main roof in the former, are seen in their natural positions in the latter as finials to the towers of the small subsidiary shrines. The side porches, as seen in elevation, are remarkably alike even to the heavy roll moulding of the cornice with its embroidered corners of arabesque. The windows, too, are of exactly the same type; and the sculptures in the panels are, in many cases, just duplicates of one another—unusual images, too, not generally found on other temples. Noticeable among these is the one representing the fight between the monkey heroes Sugrīva and Vāli, and the great vulture Jaṭayus attacking Rāvaṇa as he carries off Sītā in his aerial chariot, both of which are reproduced as identical compositions upon the walls of Kailāsa, and upon the same side of the temples—the south (see Plate XLVII)[2]. Another unusual

[1] See *Cave Temples of India*, 448; and *Elura Cave Temples* (Burgess), 26.

[2] *The Elura Cave Temples*, plate XXV.

representation is that of the Śiva-*liṅga* with Brahmā and Vishṇu beside it, which is also found in Kailāsa, and, in both cases, on the front of the temple (Plate XLVII). One more, on the south face of both, is that of Śiva dancing upon the prostrate form of the black dwarf which came forth from the sacrificial fire lit by the *ṛishis* of the forest for Śiva's destruction. Yet another, upon the south side of each temple, at the extreme west end, is the standing figure of Lakulīśa. The last repetition that may be pointed out, and a remarkable one, too, is the group of Śiva and Pārvatī, seated on Kailāsa, with the demon king Rāvaṇa below. This, owing to the greater amount of wall space available in the basement of Kailāsa, is seen there as a great group under the southern porch. In Lōkēśvara, it is on a very small scale, on one of the pillars of the south porch. Beside these there are many repetitions of more commonly occurring sculptures.

It is an unusual thing to find the scenes of the great epics, the Rāmāyaṇa and the Mahābhārata, portrayed upon western temples; but upon both of these do we find them. In Lōkēśvara they occur upon the broad bands round the shafts of the great columns of the hall, while on Kailāsa they are sculptured in narrow bands on the wall of the basement below the porch.

The single sculptures and groups from the Rāmāyaṇa are upon the south side of both temples, although the temples face different ways; and this is appropriate, since the scenes of that epic are laid in the south. The Mahābhārata panel, upon Kailāsa, is placed upon the north side, northern India being the scene of its wars. When we thus find rare and unusual figures and compositions, in more or less natural attitudes, confined to these temples, which, themselves, are alike in design, we can come to no other conclusion than that the one building has been the model for the other; and, of the two, it is easy to see that Kailāsa is the copy of Lōkēśvara, with its advance in the lighter and more graceful treatment of its details, and a greater profusion of rich ornament. It is even possible that some of the same men worked on both.

At Kailāsa one is struck by the number of repetitions of the lion, which are not found, except as very small objects, in the mouldings on the temple at Paṭṭadakal. They are, too, a very conspicuous feature on the older temples at Kāñchī, where they are found as brackets and supports at every corner. When it is remembered that the lion was the national emblem of the Pallavas, and that the Pallavas were the "natural enemies" of the Chālukyas, we can well understand the absence of the Pallava emblem from Paṭṭadakal. When the builders of the south were working for the Rāshṭrakūṭas, there was, probably, not the same objection to it, and the rampant lion, which was a favourite ornamental detail, but which had to be suppressed at Paṭṭadakal, broke out all over Kailāsa with fresh vigour. Where, in Kailāsa hundreds of little lions support the corners of the overhanging cornices in bracket fashion, at Paṭṭadakal little figures of men serve the same purpose.

To return to our description of Lōkēśvara, we find that it consists of a sanctum containing the great *liṅga*, the *maṇḍapa*, or hall, with its porches, the *Nandi* pavilion containing a colossal bull, standing detached before the eastern or main porch, and the eastern and western gateways connected together by the boundary wall of the courtyard. Including the eastern and western gateways, the building measures 250 feet over all, of which the main building occupies a length of 120 feet. Built against the courtyard wall have been a series of cell-shrines which are now more or less in ruins. The inner walls of

the main shrine rise above and through the roof of the hall, and form the first storey of the *śikhara* or tower, above which are two other storeys and the finial or crowning member. Upon the face of the projection in front of the tower is a sculpture representing the *tāṇḍava* or dance of Śiva.

The beautiful perforated scroll-patterned windows form one of the finest features of the building. On Plate XXXVI will be found a selection of these, together with some simpler ones from the earlier temple of Saṅgamēśvara. These may be compared with the still richer designs of those at Kailāsa.[1]

Among the sculptures on the walls, other than those already noticed, which are in the transition state between the natural and vigorous poses of the earliest work and the stiff crystallized lifeless forms of the later mediæval, are found Ardhanārī, the Vāmana *avatāra* and Vishṇu upon the front or east face of the temple; Śiva and Pārvatī, the *tāṇḍava* of Śiva, Harihara, Bhairava and Varāha on the north side; Śiva and Vishṇu in various forms on the back or west wall; and Lakulīśa, Śiva in different forms, Vishṇu and Narasiṁha among those on the south wall (Plate XLVII). Upon the ceiling of the front porch is Sūrya riding in his chariot with his seven prancing steeds, but this sculpture is now much encrusted with whitewash.[2] At Kailāsa it occurs upon the inside of the outer porch.

Within the great hall are eighteen heavy square pillars supporting the roof, being arranged in four rows from east to west, the two central rows having five pillars in each. The pillars are all of one pattern, differing only in the sculptures upon them; and the very deep architraves, seven and a half feet deep, running from east to west above them, divide the whole ceiling into parallel aisles. The pillars are heavy square shafts, without bases, but with a roll bracket-capital above each, thus spreading the bearing surface beneath each beam. The sloping soffits of the brackets are carved into transverse rolls which are held together by fillets buckled by a central boss bearing a *kīrtimukha* face.

The decoration of the pillar shafts consists of broad bands of bas-reliefs, connected by central vertical bands with semicircular medallions on each face below. Above the horizontal bands is another half medallion. These bands of figures, as already mentioned, bear representations of scenes of the Rāmāyaṇa and Mahābhārata, the stories of which are far too long to give in much detail here. The scenes of the former are laid principally in southern India. The poem describes the exile from Ayodhyā, for fourteen years, of the two princes Rāma and Lakshmaṇa, their wanderings and adventures in the forest, the abduction of Sītā, the beautiful wife of Rāma, by Rāvaṇa, the demon king of Ceylon, and the great expedition of the monkey warriors, who espoused Rāma's cause, to recover her. It describes how Rāvaṇa carried off Sītā in his aerial chariot, and the building of the great bridge of rocks across the straits to Ceylon to enable the monkey hosts to cross, the final release of Sītā from captivity, and the return of the brothers to Ayodhyā, where, his father being dead, Rāma is enthroned as king and lived happily ever afterwards.

The Mahābhārata is a recital of the wars between the Kauravas and the Pāṇḍavas, with their interminable skirmishes and side issues, in which the principal characters on either side perform wonderful deeds. The Pāṇḍavas were five brothers, while the Kaurava brothers numbered one hundred, and were cousins of the Pāṇḍavas.

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[1] See *The Elura Cave Temples*, Plate IV.

[2] See the corresponding group on one of the walls at Kailāsa, *The Cave Temples of India*, Plate LXXXIII.

Following the illustrations in the accompanying Plates (XLIII and XLIV), it will be found that some of them are labelled with the names of the heroes portrayed. Thus in the top band of the panel on Plate XLIV is Sītā seated at the right hand end, next to her being Rāma and then Lakshmaṇa, both seated. Before them stand the old hag Sūrpaṇakhā, sister to the demon king Rāvaṇa, and his brothers Khara and Dūshaṇa. She has the audacity to make love to Rāma, and, to punish her, Lakshmaṇa cuts off her nose and ears. This incident is depicted in the middle of the band. She rushes off, shrieking, to tell her brother Khara of the outrage. He and Dūshaṇa are the two seated figures at the end. Khara then sent fourteen great *rākshasas* or demons to slay Rāma, Lakshmaṇa and Sītā, but they are themselves slain. At the right end of the second panel is Sītā, standing, while Rāma and Lakshmaṇa are shown drawing their bows against the demons, some of whom are already killed. After that, Khara personally leads fourteen thousand against Rāma, but is slain and his band is annihilated. Sūrpaṇakhā, filled with disappointment and burning with rage, appeals to Rāvaṇa for help, and, in the sculpture, at the end of the band, she is shown imploring his aid. He is represented here with three heads, but he is said to have possessed ten heads and twenty arms.

The third band from the right shows Rāvaṇa seated, with Mārīcha disguised as an ascetic, whom he prevails upon to take the form of a golden deer which was to lure the brothers away from Sītā. Next we see Mārīcha assuming the form of a deer, followed by Sītā, Rāma and Lakshmaṇa, seated. The deer is then shown in three positions with Rāma giving chase. When pierced with Rāma's arrow, and about to die, Mārīcha assumes his *rākshasa* shape, and, in Rāma's voice, calls loudly for help. Down in the corner, lying prone, with the arrow through him, is Mārīcha. Lakshmaṇa, deceived by the cry, and thinking Rāma was in difficulties, left Sītā, whom he had remained to guard (she is seen at the right end of the bottom panel), when, immediately, Rāvaṇa, disguised as an ascetic, appears before her. Here he is shown holding an umbrella over himself. Sītā is next seen seated in his aerial car, being carried away through the air. The great vulture, Jaṭāyus, attempts to stop Rāvaṇa ; but, after savagely attacking him, and throwing him from his car to the ground, is, himself, left *hors de combat* while Rāvaṇa makes good his escape to Lankā with his captive. The bird, at the very end, is here labelled Sūrpaṇakhā, but this is a mistake.

For a continuation we must pass on to the drawings on Plate XLVI where we find Sītā seated in the Aśoka garden, under a tree, where she was confined and guarded by a number of *rākshasis*. The story is continued upon the bands. Here the beginning of the bridge of rocks is seen with Hanumān, the monkey warrior, springing across the straits, and being encountered by the *rākshasi* who rises from the waters. Next, he is seen entering Lankā by leaping over the walls, where he is confronted by another *rākshasi*. Below he is in the tree above Sītā telling her of the approach of Rāma to her rescue, and he is further seen leaping across the houses causing a general conflagration after the *rākshasas* had set fire to his tail.

The panels devoted to the Mahābhārata are not so easily deciphered, as the heroes are all ordinary giants with nothing about their persons to distinguish the one from the other. The scenes, too, are mostly combats and duels. In the middle panel of one is seen Bhīshma reclining upon his arrowy bed (XLIV).

There can be no doubt at all about the original dedication of the temple, apart from what the inscriptions tell us, for the *Nandi* pavilion before it, with its colossal bull, declare it to be Śaivite.

Upon each side of every doorway stands a giantic *dvārapāla* or doorkeeper, just as they are found in the cave-temples.

THE TEMPLE OF MALLIKĀRJUNA OR TRAILŌKYĒŚVARA

Adjoining the north-west corner of Virūpāksha is the temple of Mallikārjuna, which may be identified, without much doubt, with that of Trailōkyēśvara which was erected by the younger queen of Vikramāditya II., named Trailōkyamahādēvī. It would be but natural to suppose that the senior queen's temple took priority in building, and this assumption is to some extent borne out by the fact that many parts of this temple have been left unfinished, owing, no doubt, to the death of Vikramāditya stopping the funds. And it is possible that we have the portraits of the king and this queen here, for, carved upon one of the pilasters, on the north side of the hall, and standing out in full from it, is a pair of figures, male and female (Fig. 18). The man wears a very elaborate coiffure in which the hair is platted and rolled, and is carried up to a great bunch of carefully modelled curls. Around the upper arms and wrists are plain coiled bracelets. From the waist, downwards, the figures are broken away. On his left, with his left arm about her, stands a woman whose right arm very lovingly embraces his neck. She has the usual jewelled necklets, bracelets and waistbelt.



Fig. 18.—Pair of figures from the temple of Mallikārjuna, Paṭṭadakal.

The general plan and design are the same as in Virūpāksha; the interiors, save for a slight increase in the width of the latter, being exactly the same, even to the two little side shrines, one on either side of the entrance to the main shrine. The great heavy columns are of the same type, and have similar bands of sculptures around them. But these have not all been finished, the shadowy forms of some only just emerging from the rough. Among these sculptures may be seen the churning of the ocean by the gods and *āsuras* (Plate XLVIII), the marriage of Śiva and Pārvatī, Kṛishṇa holding up the mountain Govardhana, the killing of the demon Dhenuka by Balarāma, the Vāmana *avatāra* and others.

Beyond the tree, in the panel where the ass, Dhenuka, is seen among the branches is Kṛishṇa killing Kansa's great elephant. Next to this he

is seen slaying the demon Kesin who is in the shape of a horse, and, at the end, he is shown killing Arishta who attacked him in the shape of a savage bull. The panel beneath probably shows Kansa seated upon his throne at the tournament, ostensibly held in honour of Kṛishṇa and Balarāma, but really with the intention of compassing their deaths, by fair means or foul, in the contests. In the end Krishṇa sprang upon him, seized him by the hair and crushed him to death. Before this happened, however, we are told, in the Vishṇu *purāṇa,* that Kṛishṇa, after dancing round the arena in defiance, came to grips with Chanura, and, after pounding him well, whirled him round and dashed him to the ground with such violence as to smash his body into a hundred fragments. This scene is, no doubt, portrayed where, in the lower panel, Kṛishṇa is seen holding Chanura upsidedown by the legs in the act of swinging him round. The top panel shows also a part of the *mêlée* in which Kṛishṇa and Balarāma punish Kansa's picked men.

A comparison of the towers of the two temples shows that they are alike in all their parts save the crowning member which, in this temple, is round instead of square. There is no doubt the square form of Virūpāksha is more in keeping with the character of the rest of the tower. On the monolithic temple of Kailāsa at Ēlūrā this member is octagonal. In both these Paṭṭadakal temples the towers are complete even to the pot finials or *kalaśas.*

Among the images upon the outside of the temple are both Vishṇu and Śiva on the north side; the *tāṇḍava* and Ardhanārī on the west or back; Bhairava, Śiva and Pārvatī, the *tāṇḍava* and Lakulīśa on the south. Other sculptures are damaged or are covered by houses built up against the temple. The perforated windows are of the same character as those in Virūpāksha.

Garuḍa presides above the shrine door, and he is also found above the north doorway of the hall, while, above the south door, on the dedicatory block, is Vishṇu himself, seated upon Garuḍa. This is curious in face of the statement in the inscription quoted above. It was, perhaps, nothing more than the practice of the earlier kings which had become a habit with their successors. Śiva and Vishṇu appear to have been equally reverenced at that time, and the division between Vaishṇavas and Śaivites, which in later times became so acute, was, perhaps, non-existent in those early days. In the later mediæval temples we find Lakshmī presiding above the doors of Vaishṇava, Śaiva and Jaina temples. Up above the shrine door, and above the dedicatory block, is a well-sculptured small panel containing Śiva and Pārvatī with *Nandi* beneath them, in the style generally found in the caves. The *dvārapāla* on the south side of the shrine door is Śiva, four-armed and carrying his trident, and on the north side is Śiva again as a Yogi with coiled head-dress, trident and four arms. Again, on the façade stone on the face of the tower is Śiva dancing the *tāṇḍava.*

Vaishṇava and Śaiva sculptures are very impartially mixed up. The bay of the hall ceiling, just in front of the shrine, contains a sculpture of Gaja-Lakshmī, Vishṇu's consort, as in Virūpāksha, with very natural-looking lotuses encircling her. Again, as in Virūpāksha, the second ceiling from the shrine has a hooded *nāga* figure with his serpent coils around him. The third panel is missing, the roof being open, and, curiously enough, this is so in Virūpāksha. The fourth, furthest away from the shrine, contains Śiva dancing the *tāṇḍava,*

with *Nandi* beside him. The corresponding group in the other temple is damaged. On the front of the second cross beam from the shrine is a representation of the worship of the *liṅga*. Lastly, upon the south face of the north pillar in the east porch, is a sculpture of Narasiṁha, over which is a short inscription which seems to record the name or title of some person.

Out before the temple, but now built in by houses, are the remains of the *Nandi* pavilion, but it seems to have been smaller and of a lighter design than that of Virūpāksha.

THE TEMPLE OF PĀPANĀTHA

The temple of Pāpanātha stands at the south-east corner of the village of Paṭṭadakal, and serves the purpose of a village wall so far as it goes. It is in disuse and is utterly neglected, except that it has been used as a byre, cattle being tethered within and all along its walls, without, on the village side. It is a very ornate temple, with an almost complete tower in the northern style; and, judging from the character of the letters of a few short inscriptions upon it, it cannot be later than that of Virūpāksha. It is probably earlier, and was superseded as the chief temple here by that of Virūpāksha. It faces east.

Though, at first sight, this temple looks very different to Virūpāksha, yet it will be found that the difference is almost entirely confined to its tower. The plan is but a modification of that of its neighbour. The space between the sixteen-pillared hall of Virūpāksha and its shrine, including the intermediate two pillars, is, in this one, amplified into a small inner hall with four pillars. This is the only difference of any account, a difference which might occur between any two purely Dravidian temples; in fact, it will be found to be a nearer approach to the plan of Kailāsanātha at Conjevaram than Virūpāksha.[1] The walls, outside, are practically the same as in Virūpāksha, a variation in the arrangement of the sculpture panels alone being made. The basement mouldings are the same in both, and so are the cornices and the mouldings above them. A Dravidian tower in place of the present one would not look at all strange. It is, therefore, unnecessary to describe these temples with northern spires, as found in these districts, as a class apart from the others (Plates XLIX, L and LIII).

Upon the building are inscribed the names of many of the sculptures, and high up on the east face, on the south side of the door, is an inscription, in characters which Dr. Fleet says are not much, if at all, earlier than the seventh century, in praise of a certain Chaṭṭara Revadi-Ovajja, who is said to have "made the southern country," *i.e.*, was the builder of the temples of the southern country, and hence, by inference, the builder of this. He belonged to the same guild to which the builder of Lokeśvara was attached. In Fergusson's *Indian and Eastern Architecture*, as revised by Dr. Burgess, the age is put down as, approximately, A.D. 700. It is hardly likely that three great costly temples would have been in hand in one place at nearly the same time. A.D. 650 as the latest possible date, therefore, would be, perhaps, as near the mark as we can get with present data.

[1] Compare with the plan of Kailāsanātha as given in the *History of Indian and Eastern Architecture*, Vol. I, p. 358.

When we come to the question of the original dedication of the temple we are faced with just as much uncertainty. It was probably not Śaiva, that is, devoted to the worship of the *linga*, for there is no sign, in front, of a pavilion for a *Nandi*, the present one being placed, very clumsily, inside the great hall. The *ashṭadikpāla* ceiling, in the centre of the hall,[1] has Vishṇu reclining upon Śesha as its central panel instead of the *tāṇḍava* of Śiva which is usual in such ceilings found in Śaiva temples. The workmanship of this one looks quite as old as the temple itself, and is not an after addition as appears to have been the case with that in the temple of Kont-Guḍi at Aihoḷe already described. Garuḍa presides over the shrine door, while, above him, on the face of the beam, is Gaja-Lakshmī. There is a *dvarapāla*, four-armed, on either side of the shrine door, wearing a jewelled headdress. In the upper left hand of the south figure is a *triśūla*, but it has been made of plaster, evidently after the temple was converted to Śaiva worship. In the shrine walls, within the *pradakshina* passage, are three niches, one on each face. In the south niche is an image of Śiva, in the north Vishṇu, but in the back or west, the most important, an image of Sūrya. Over the doorway, between the two halls, is Garuḍa again. The dedicatory block over the outer door is like that on the temple just outside the southwest gate of the village of Aihoḷe, on the bank of the stream—two *makara* heads looking opposite ways and joined in the centre by a lozenge or brooch ornament—but immediately above it is a *devī*.



Fig. 19.—Interior of the temple of Pāpanātha, Paṭṭadakal.

Taking everything into consideration, and in spite of the *tāṇḍava* sculpture on the face of the tower, it seems impossible to come to any other conclusion than that the temple was, originally, Vaishṇava, like the Durga temple at Aihoḷe, and possibly dedicated to Sūrya.

[1] For a description of one of these ceilings see page 150.

As is usual in all these old temples, Vaishṇava and Śaiva sculptures are equally mixed. Amongst the groups in the ceiling panels, besides those just noted, are the *tāṇḍava* and Śesha, and in the hall are the loose images of Gaṇapati and Mahishāsura-Mardanī, which may not be original. The exterior walls are fretted with ornamental filigree, and are divided up into rows of little pillared niches containing small images. The spaces between these niches are also used for similar little groups and some of those beautiful perforated stone windows which are found in Virūpāksha. The photograph shows these better than any amount of description (Plate L). Some of these groups represent scenes from the Rāmāyaṇa, many of which are labelled in characters which may be as old as the sixth century.[1] Amongst the names are Rāman, Site, Sīte, Lakkaṇa, Jaṭayu, Sugrīvan, Bāli, Aṅgajan, Ravaṇan, Suppanakī, Kara-Dusaṇan, Bhīmasēna, Śrī-Baladēva, Naḷan, Vibhishaṇan, and Kumbharṇan. Besides these are images of Śiva in various attitudes, with and without Pārvatī, Rāvaṇa under Kailāsa, Vishṇu, Mahishāsura-mardanī, the *tāṇḍava*, Gaṇapati, Narasiṁha, Varāha, the Vāmana *avatāra*, Varuṇa, and Kṛishṇa, upholding Govardhana. In the ceiling of the porch is the *tāṇḍava* group.

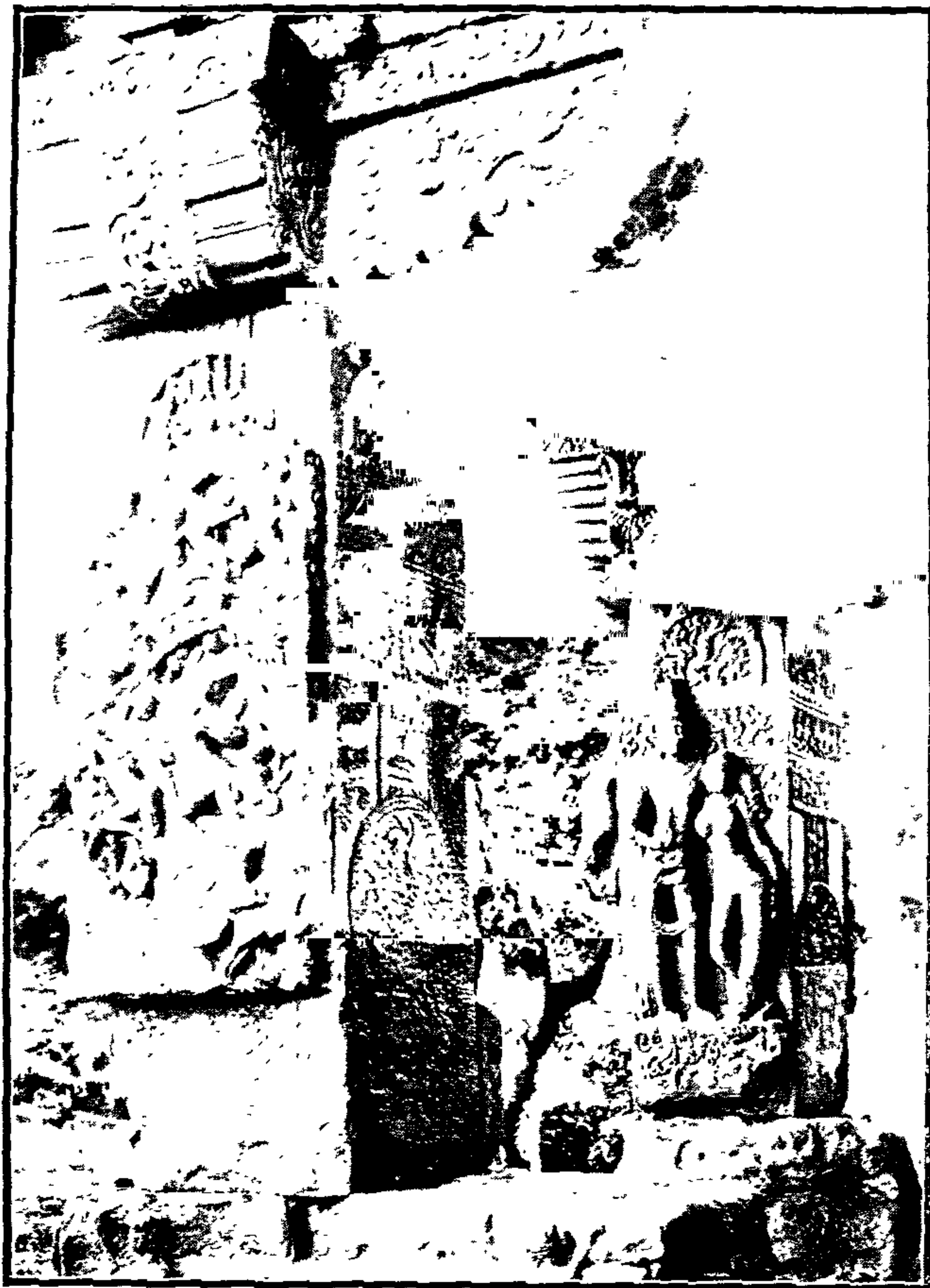


Fig. 20.—Pillars in the porch of the temple of Pāpanātha, Paṭṭadakal.

The beams, between the ceiling panels of the larger hall, are most exquisitely carved and decorated in hanging arabesque, it being some of the richest work of its kind in western India (Plate LIII). The brackets under the ends of them are fashioned as *makara's* heads, from whose jaws issue rampant lions connecting them with the soffits of the beams. On the faces of each pilaster are pairs of figures—men and women—in almost full relief. A continuous frieze of little figures, bearing up loops of a running festoon, as is found in early Buddhist ornament, runs along the tops of the walls of the hall; and, opposite this, over the pillars, is a frieze of pairs of flying figures.

The pillars of the outer hall are of a different type to those found in Virūpāksha, but they are very squat and clumsy looking. They have moulded bases, sixteen-sided shafts and clumsily-shaped cushion capitals. Two-thirds up the shaft is a great square heavy block left rough for carving. The pillars of the porch are somewhat after the style of those of the Durga temple at Aihoḷe (Figs. 20 and 21).

[1] *Indian Antiquary*, X, 170.

OLD JAINA TEMPLE

About a quarter of a mile to the west of the village of Paṭṭadakal stands a desecrated and disused temple which appears to have been Jaina. It is in the old Dravidian style, and, save for the *kalaśa* or pot finial, its tower is complete; but it is probably of a somewhat later date than Virūpāksha. Assuming that the outer open porch is part of the original design, I would be inclined to put it at a hundred or a hundred and fifty years later, in the reign of Amoghavarsha I., or Kṛishṇa II., that is, about the time some of the Jaina caves were being excavated at Ēlūrā. The great elephants, one on either side of the entrance, are very reminiscent of those at Kailaśa and the Indra Sabhā at that place, and more especially the half elephants on the face of the latter (Fig. 21 and Plates XLIX, LI, LIII and LIV).[1]

The temple was never finished, the outer wall, surrounding the shrine, and shown upon the plan, not having been carried up beyond a few courses of the basement. This may be seen in the photograph where these courses are noticeable, and the projecting course on the walls above upon which the sloping roof slabs rested. Some of the pot and foliage ornament, upon the outer wall of the porch, has also been left unfinished.

Like most of these old Jaina temples, this one had an upper shrine which was entered from the roof of the hall, and for this purpose a great stone ladder was placed in the northeast corner of the hall under an opening through the roof. As already mentioned a similar ladder was found against the wall of the Kont-Guḍi at Aihoḷe. The four pillars in the hall are of the same type as those in that temple, but are, with the pillars in the porch, which have round shafts, a considerable advance towards the later mediæval type.



Fig. 21.—Elephant beside the door of the Jaina temple, Paṭṭadakal.

The water-pot and foliage ornament forms a very conspicuous feature upon the outer wall of the porch, and it occurs again at the bottom of the hall doorway, on either side. At the upper corners of the shrine doorway are two superb *makaras* with splendid flowing tails (Fig. 22). Their position here is rather exceptional, and one would have expected to see a delicately cusped *toraṇa* stretching across from jaw to jaw. Each of the elephants flanking the outer doorway has a rider upon it.[2] The rider on the north

[1] See *The Cave Temples of Elura*, Pl. VII.

[2] Elephants with their riders are often found in Jaina temples, notably at the famous marble shrines on Mount Abū.

side is canopied by a five-hooded snake[1]; that on the south side is too much damaged to say whether it had the same or not. They may possibly be portrait images of the man who built the temple and his wife.

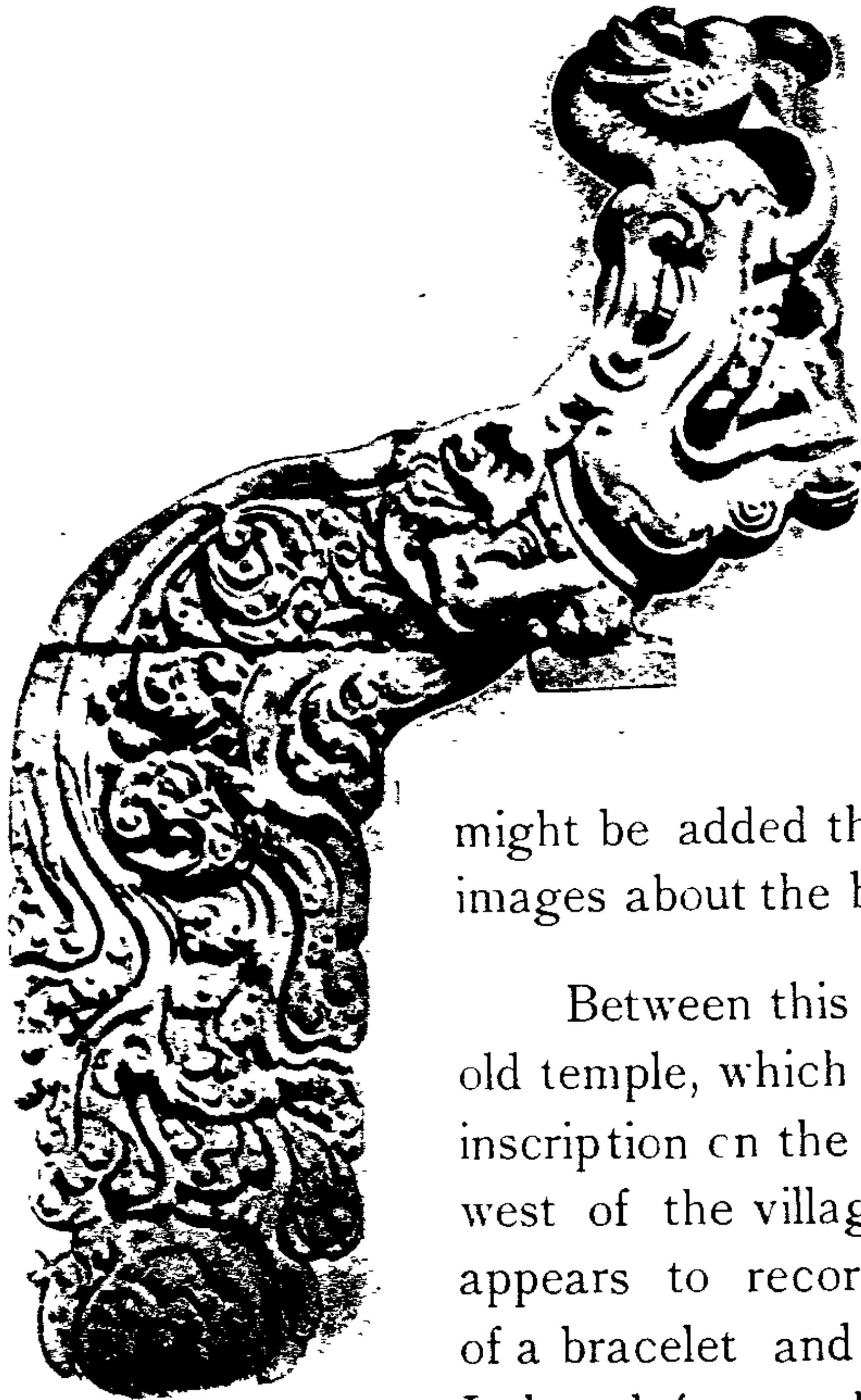


Fig. 22.—*Makara* ornament on the door of the Jaina temple, Paṭṭadakal.

Within the shrine is a small mean-looking *liṅga* without any *sālunkā*, which has, no doubt, been put in there at some late period, most probably by the Liṅgāyats. There are no dedicatory blocks over the doors, and the only indications to shew that it was a Jaina temple are two little images of seated Jainas, one half way up the back or west side and one on the north side of the tower. To this might be added the negative evidence that there are no Brahmanical images about the building. The temple faces the east.

Between this temple and the village are the remains of another old temple, which may possibly be the one referred to in the inscription on the tablet which was found lying in the fields to the west of the village, and, therefore on or not far from the spot. It appears to record the grant of a stone throne or pedestal, and of a bracelet and bangle to the idol of the temple of the god Lōkapālēśvara, which had been built by Anantaguṇa. It is possible, too, that it may refer to Lōkēśvara of the great temple in the village.[2]

TEMPLE OF KĀŚIVIŚVANĀTHA

On the north side of Mallikārjuna, and close to it, is the small temple of Kāśiviśvanātha with its *śikhara* in the northern style. Within the shrine is a black stone *liṅga*, and Garuḍa presides above the doorway. On the beam across the antechamber ceiling, on its soffit, is a representation of the worship of the *liṅga*. In the middle of the ceiling is an *ashtadikpāla* panel, similar to that in Pāpanātha, but it has Śiva and Pārvatī seated in the middle compartment. It does not occupy the whole ceiling, and is a crude piece of work compared with mediæval ones. On Plate LII is shown the outer door with a glimpse of two pillars within. Garuḍa is upon the lintel, but has been badly damaged.

THE TEMPLE OF GALAGANĀTHA

This temple is in a ruined state; it stands on the north of Saṅgamēśvara, the village wall abutting upon it. It now consists of a shrine, over which rises a tower in the northern style, with a small portion of its outer wall outside the *pradakshiṇā* on the north and south.

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1 In connection with the *nāga* or cobra-crested chiefs see Dr. Fleet's remarks, *Bombay Gazetteer*, Vol. I, Part II, 576 and 281 note 3.

2 *Indian Antiquary*, X, 164

The rest, if it were ever built, has disappeared. On the south side is a blind porch, half buried in debris, in which is a spirited representation of Bhairava. On the dedicatory block is the *tāṇḍava* of Śiva, which is very unusual indeed (Plate LII). It is very likely that this temple and the last were Śaiva from the beginning.

THE TEMPLE OF KĀDSIDDHĒŚVARA

Outside the village walls, on the north, and beyond Galaganātha, is the small temple of Kādsiddheśvara with a *śikhara* in the northern style. It is a compact neat little building. On each of the three sides of the shrine, outside, is an image in a niche. On the north side it is a female with two arms ; the right hand rests on the head of a bull, while the left holds up a half-blown lotus. A little dwarf stands below. The back or west figure is Vishṇu, standing straight to the front. The standing figure on the south is damaged. The temple has pretty lattice windows. On the front of the tower is the usual *tāṇḍava* but damaged. We have here another very unusual dedicatory block over the shrine door—Śiva and Pārvatī seated side by side. At the top, to one side, is Brahmā, while, upon the other, is Vishṇu. We can make no mistake here in saying that this shrine was originally dedicated to Śiva. A very cave-like feature in this doorway is the peculiar setback of the mouldings at the upper corners, a device practised at the present day in Europe (Plate LII).

In addition to those described, there are the remains of two other temples of the same class at Paṭṭadakal, namely, Jambhuliṅga and Chandraśēkhara. The former is a little west of Galaganātha. It is a small building with a northern *śikhara*, on the front of which is the usual *tāṇḍava*. Within the shrine is a black stone *liṅga*. There is no dedicatory image on the shrine door.

Chandraśēkhara is only a fragment, without a tower, between Saṅgamēśvara, and Galaganātha.

KUKKANŪR

THE NAVALIṄGA TEMPLE

THE village of Kukkanūr is in H. E. H. the Nizām's territory, at a short distance across the border from Gadag in the Dhārwār district, and four miles north of Ittagi. In the middle of the town is a high-walled enclosure containing temples of different periods. The largest one, that of Mahāmayī, which occupies the centre of the court-yard, and is now the principal shrine of the group, has been so patched up and encrusted with whitewash that, from without, it is difficult to make much out of it. The nucleus, around which the rest has grown, appears to be of the same age as the walls and gateways of the enclosure, probably of the Vijayanagar period, and so comparatively late.

About ten yards to the west of this temple is a group of far older shrines of much more interest to the antiquarian (Plates LVII—LIX). It is a cluster of nine shrines, arranged in no very definite order, known as the Navaliṅga or 'Nine Liṅgas', the arrangement being best seen on the accompanying plan (Plate LV). There are four halls attached to one another, three of them being in a line from east to west with small shrines off them. Each shrine contains a *liṅga*, and each is surmounted by its own *śikhara* or spire. It needs but a glance at the plan to see that this collection of shrines and halls is not the result of a premeditated design or it would have been more symmetrical. They were probably Vaishṇava, and Gaja-Lakshmī holds the place of honour over every doorway. Above the antechamber to one shrine is a very perfect and well-carved architrave with the usual *makaras* with florid tails. In this instance, and it is very unusual, the *makaras* are covered with circular scales (Fig. 23).



Fig. 23.—Architrave from the Navaliṅga temple, Kukkanūr.

The disintegration of the walls gives these buildings an air of greater age than the Paṭṭadakal temples, but this may be due to a poorer quality of stone used. They have been overlaid with a wealth of decorative detail—rich embroideries in stone.

The pillars are a great advance upon those at Paṭṭadakal. The four central ones, as seen in Plate LVI, with their great flat slab capitals, show the beginning of the later Chālukyan pillars.

The shrines are very much closed in by huts and houses which crowd in upon them, their walls being in great part embedded in the mud walls of their surroundings. Within the temple are two inscription slabs, one much surface-worn, and there is another at an outer corner of one of the shrines.

There is another old temple of the same style as the Navaliṅga to the north of it, but it is built around and is not cared for, its outer walls being used to dry cowdung cakes upon. There are three old well-preserved inscribed slabs inside it. To the north-west of this is a large tank, on the south margin of which are two small shrines facing one another. They, too, are old, but are not of much account. Between them a flight of steps leads down to the water's edge.

At least, fifteen old inscriptions are to be found at Kukkanūr which vary in date from A.D. 1005 to 1186, together with some few Vijayanagar ones. They all record grants of land and villages to the different temples there, most being granted to that of Mallikārjuna. One is to the goddess Gaṅgā ; another is to Kāḷikādēvī in the temple of Mahāmayī in 1178, and another is to Sarasvatī. Yet one more is to the goddess Chāmundī. Considering the number of goddesses mentioned in these inscriptions, it is possible that the Navaliṅga shrines originally contained images of them.

THE TEMPLE OF KALLĒŚVARA

This temple is situated on the south-western outskirts of the village. While still retaining its distinct Dravidian outline, the tower, in this example, shows an early leaning towards the later Chālukyan form, and is, in fact, in transition towards it. The storeys are not so boldly marked as in the earlier buildings, and the cornices are being broken up into vertical arranegments of offsets and recesses. The excessive heaviness of the different parts, so characteristic of the earlier Dravidian work, is absent here. The cornices of the several tiers of the tower, which are blocked out into fewer but more distinct and separate masses, are here reduced in dimensions and converted into a confused congeries of projections and returns. The simple horse-shoe niche, on the centre and corner members of the cornices, has lost its old characteristic vigour of outline and depth of carving, and is becoming a flat facet or panel, which is again duplicated on the lower or smaller cornice, rising in pairs to the top. The walls continue to follow very much the same plan as those of Virūpāksha at Paṭṭadakal—plain flat offsets and recesses with pilastered corners—but, in place of the great panels of figure sculpture, we have here little elongated pavilions in relief, crowned with little *śikharas* in both the southern and northern styles.



Fig. 24.—Image of Śiva from the temple of Kalleśvara, Kukkanūr.

The pillars, within the temple, have round shafts and capitals, but with square bases. They are rather thick and clumsy-looking, and are a step in advance of those in the Navaliṅga temple (Plate LVI). There are six windows in the hall, two of which are formed of plain cross bars, giving eight small square lights in each, the others having circular lights produced by a tracery of floral scroll work. A colossal bull has been placed in the porch, looking inwards to the *liṅga* which occupies the shrine. The temple faces the east.

There is a very conspicuous absence of figure sculpture upon the temple; the *tāṇḍava* on the front, and a few little squatting figures in the mouldings of the tower, are all there are. But inside the temple there are two detached well-cut standing images, placed against the wall, one on either side of the entrance to the antechamber. One is of Brahmā and the other of Śiva (Fig. 24). They are well finished, the details being very elaborately made out. These may possibly be of a later date than the temple itself.

Two great columns of sandstone, of the type of that at Mahākūṭeśvara, stood on the outskirts of the village on the west, but they have collapsed and are broken in pieces (Plate LVI). They are described further on in the section on columns.

LATER TEMPLES

LAKKUṆḌI

THE JAINA TEMPLE

BETWEEN the early temples already described and those that follow there is a wide gulf which does not seem to be bridged over by any examples unless it be that which we shall now consider. Not only in style is there a great difference between the earlier and these later Chālukyan temples, but the material of which they are built has changed from the rougher-grained sandstone to the more compact and finer black stone known as chloritic shist, which dresses down to a much finer surface, and has enabled the sculptors to produce so much of that fine delicate lace-like tracery which characterises the later work. The change in the material was probably conducive to the change in style.

Lakkuṇḍi, or Lokkiguṇḍi as it was called in olden times, now a small village, lies about seven miles to the south-east of Gadag in the Dhārwār district. It is full of the ruins of old temples, many of which, with the addition of mud walls, have been converted to other use than that of worship. It will be remembered that Ballāḷa II., Hoysaḷa, established himself in A.D. 1191 at Lokkiguṇḍi as his headquarters. It must then have been a place of considerable importance.

The old Jaina temple, in the west end of the village, is the oldest building here, and is not so very far removed in style from that of Kallēśvara at Kukkanūr. It will have been noticed in the last example, and still more in this, that the blocks, of which they have been built, have diminished in size since the building of the old temples of Paṭṭadakal and Aihoḷe. They have, at Lakkuṇḍi, quite lost that cyclopean character which distinguishes the early buildings. They are yet, however, large and heavy enough to be piled up without any cementing material (Plate LXI).

The Dravidian roof is still well defined both by its simple square plan and distinct storeys; though the cornices, which have lost the very heavy character of the earlier temples, are broken up into smaller and more elaborately-wrought detail. The corner and central caps have also lost their greater prominence, and are merged in the general lines of small projections and recesses.

The elevation is not unlike that of the Jaina temple at Paṭṭadakal (see Plate LXIII), but here we have the outer wall, around the shrine, which, in that, was left unbuilt. The upper chamber raises the tower considerably above the substructure, and thus imparts a certain amount of dignity to the building. The crowning member in this is better proportioned than in Kallēśvara at Kukkanūr, and, with the rest of the tower, forms a more elegant outline.

The walls have rather more ornamental detail upon them. The *kīrtimukha* mask is introduced above all the little arched niches, but it seldom occurs on the earlier buildings. In each of these little circular niches above the cornice, is a seated Jina. The walls are pilastered, and some of the spaces between the pilasters are decorated with little pavilions in relief as on Kallēśvara at Kukkanūr; while, between these again, another ornament has been introduced. It is a single pilaster or elongated pedestal surmounted by a miniature tower, which is overarched by a cusped scroll, resting, on either side, upon a little corner pilaster, and flowing from the jaws of a *kīrtimukha* at the top into those of *makaras* below.

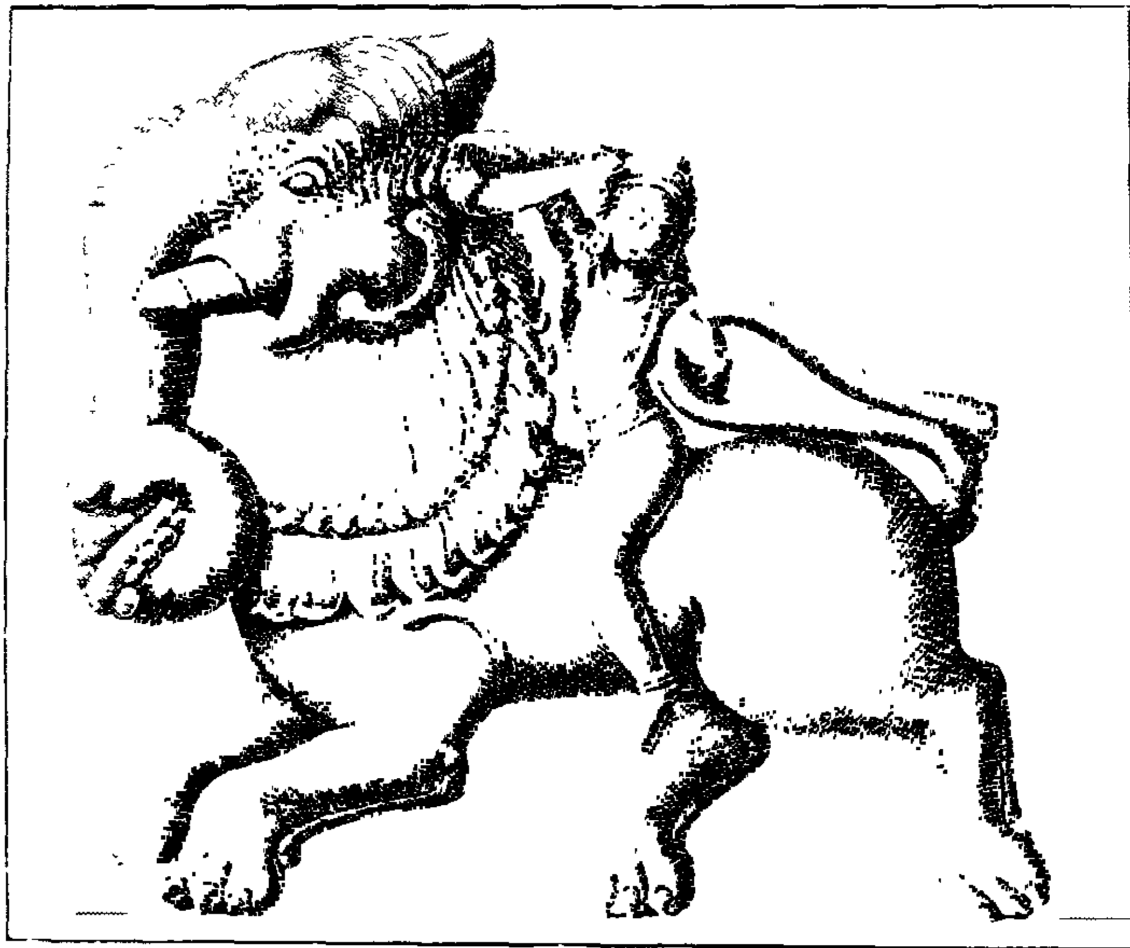


Fig. 25.—Griffin from the Jaina temple, Lakkuṇḍi.

The general plan of the temple is simple, and it has few offsets (Plate LXII). In comparing this with that of Kallēśvara it will be seen that they are almost identical in size and arrangement, the principal difference being that this temple has a forward open hall which may or may not be original. It faces the east. A curious coincidence is that in this temple a well-carved loose image of Brahmā occupies the very same position as a similar image does in the other.

The interior is very plain. Seated upon his *siṁhāsana*, or lion throne, was an image of Mahāvīra with his cognizance, the lion, in the central panel on the face of the throne, but this was smashed and thrown outside by *badmāshes* a few years ago. This figure is 4 feet 4 inches high, as seated, and is carved in black stone which has been carefully polished. The top of the head is covered with small curls; and, on either side from behind the ears, depends a large curl that lies upon each shoulder like a military shoulder knot. Round the neck and chest are two lines indicating necklets or the edges of a garment (Plate LXIII). Upon either side of the Jina is an attendant, each holding in his outer hand a *chauri* or fly brush, and in the inner a fruit resembling a citron or cocoanut. Upon the block above the shrine door is a Jina; over the antechamber is Gaja-Lakshmī, and over the outer door is a Jina.

The image of Brahmā, already mentioned, stands in the inner hall, and is a particularly fine figure, being second only, in point of workmanship, to that of Sarasvatī at Gadag (see Fig. 3). In a corresponding position to this, on the other side of the entrance to the

antechamber, was an image of Sarasvatī. The pedestal remains in its place, but the image had been thrown down when the temple was lying in disuse, and, some years ago, was lying in the hall at some distance from it. She is represented with four arms. In her right upper hand is an elephant goad or *aṅkuśa*. The right lower rests open, palm upwards, upon her knee, with a small petalled flower upon it. In the left upper hand she holds a folded book, while the left lower holds a citron. These two images do not appear to have been carved by the same hand, Sarasvatī's image being a clumsy fat-limbed figure.

The ceilings are plain, a small rosette in the centre being their only ornament. The pillars are almost as fully decorated as they are in the temple of Kāśiviśvēśvara at Lakkuṇḍi.

On a pilaster, on the north side of the doorway of the inner *maṇḍapa*, is an inscription dated in S. 1094 (A.D. 1172), surmounted by a seated Jina with the sun and moon above, and a bent sword.

When we first visited this temple it was deserted and in disuse. The interior was in a filthy condition and deep in bat's dung, the stench from which was unbearable. Since then, however, it has been again taken possession of by the Jains, who have trailed their horrid plaster all over the building, and have "pointed" the masonry of the exterior as only native *maistris* love to see it. It has quite ruined the appearance of the building. As a result of its re-occupation it is closed to the inspection of the stranger.

Close beside it on the north is another, rather smaller, which is also a Jaina temple. Within it is the same Jina and throne as in the other, but the image has not the same long curls. Over the shrine door is a seated Jina with attendant *chauri* bearers. All the mouldings, niches and facets for decorative detail are left in plain block for carving, thus showing that the usual custom was to carve all detail after the building was up.

About forty yards in front of this is another old Jaina temple which is used by the Liṅgāyats.

In the north-west corner of the village is yet another old Jaina shrine which is used by the villagers as a *nāga* or snake temple. It was originally dedicated to Pārsvanātha, whose throne and snake canopy alone remain, and it is this snake that the villagers ignorantly worship. Over the shrine door is Pārśvanātha with his snake hood over him, but over the outer door is Gaja-Lakshmī. It is now known as the temple of Nāganātha. In a little arched niche on the back of the temple roof is an image of Pārśvanātha with the hooded serpent over him, the latter being a copy of the serpent in the shrine (Plate LXXIII).

THE TEMPLE OF KĀŚIVIŚVĒŚVARA

The most elaborately finished temple of all those in the village, and one of the most ornate in the Kanarese districts, is the temple of Kāśiviśvēśvara. It is possibly one of those which were damaged during the Chōla invasion, in the eleventh century, when several temples at Lakshmēśvara were destroyed but afterwards rebuilt. On a beam in the hall is an inscription, dated in the thirteenth year of the reign of Tribhuvanamalla (Vikramāditya VI.), which corresponds to A.D. 1087; but as this part of the temple, and the ceiling above the beam, are very plain indeed, compared with the profusion of decoration about the doorways and the exterior of the temple, it may be that this is the only portion of the original

temple left standing by the Chōḷas. The rest of the temple, as it now stands, certainly looks later than many of those to be described further on. The bulk of the inscriptions, of which there are very many at Lakkuṇḍi, are dated after A.D. 1170. We know that the Hoysaḷa chief, Vīraballāḷadēva, was established in this, his newly-acquired capital of Lokkiguṇḍi, in 1193, having, a short time previously, and while acting as his father's general, wrested the country from the Yādavas. It is thus more than probable that he began to re-build the temples that were destroyed and to embellish his new capital (Plates LXII, LXV—LXXII).

In this temple the Chālukyan builders reached their high watermark in decorative architecture. The mouldings are deeper and crisper than in earlier examples, and thus have a more sparkling effect of light and shade. This is especially the case in the towers where the mouldings and detail are far more delicate; and the detail around the doorways is particularly rich and far beyond anything in older temples. Bands and scrolls of lace-like carving run up the jambs and across the lintels, some of it standing out in high relief, and some perforated and almost detached by undercutting.

On the southern doorway, which seems to have lost its porch and to have had a new cornice or *chajja* added above it at some subsequent period, there are, amongst the door-post mouldings, four inner bands or fasciæ which run up the sides and around the lower part of the entablature above. Next to these, on either side, in the centre, are tall attenuated columns or pilasters, supporting the lower cornice above. Beyond these, again, on either side, are four other bands of mouldings. On the lintel of the doorway is the projecting dedicatory block on which is the favourite group of Lakshmī and her elephants. The remainder of the entablature, above the lower cornice, is principally taken up with—or, rather, was, for only three now remain—a row of eleven small standing figures beneath a lace-like fringe of cusped arching. Above this is a valance of beads hanging in festoons. The illustrations on Plates LXVII and LXVIII will save further detailed description of these rich filigree mouldings which are wrought in the stone with as much care and delicacy as they would have been in silver. Upon either side of the door, at the bottom, are rows of small images, beneath cusped and foliated arches, nine on each side, the central one, at the base of each of the pilasters, being a goddess on one side and, perhaps, a god on the other, but the latter is rather damaged.

Though the south doorway is the finer one of the two, the eastern has even more delicate work upon it. In this one some of the bands have been so undercut as to leave ribbons of perforated filigree work the fine tracery of which is accentuated by the black shadows of the innumerable interstices between. How the tool was worked through these small holes to remove the background is marvellous: it must have required the very utmost effort of patience (Plate LXIX).

The central niches, on the outer walls of the shrine, are, in this, more prominent features than in earlier temples; they are considerably enlarged, and the miniature *śikharas* above them break through the principal cornice, the foliated arch above becoming an ornamental feature of the tower. This combination of *śikhara* and arch has been repeated up the tower upon each of the storeys, which have become so masked by multitudinous mouldings and other detail that it is not easy, at first sight, to separate them, but they are there nevertheless. These little *śikharas*, which are a very prominent feature on the face of the building, are purely northern in type. It is a pity that the capping member and the *kalaśa*

or finial has gone, for, judging from the graceful cut of the mouldings of the tower, they were, probably, unusually fine.

The shrine doorway, within, rivals the exterior one in point of finish (Plate LXX). Above it are figures of Brahmā, Śiva and Vishṇu. Upon the cornice are groups of men and animals in procession, among which, in the middle, is a horseman with head and shoulders broken off, preceded by musicians. The action and contour of both horse and man are very good (Fig. 26). The Indian sculptor was never very happy in delineating the horse, and few good examples are to be found. The leg of the man, about all that is left of him, hangs freely and naturally in the stirrup, while the outline of the hind quarters of the horse is very pleasing. The group is not more than six inches high, and is cut in very bold relief, in fact it is almost detached from the cornice. Over this doorway, too, presides Gaja-Lakshmī.



Fig. 26.—Horseman group over the shrine door of Kāśiviśveśvara, Lakkuṇḍi.

The pillars and pilasters, with their capitals, are beautifully wrought (Plate LXXI). The round parts of the shafts of the pillars of this period were turned on a lathe, and their surfaces were brought to a high polish. The material being a very fine-grained stone and easily cut, it was possible to turn the finest and most delicate mouldings without fear of breaking the sharp edges. Of this property the sculptors availed themselves to the utmost, and have produced in stone—work such as would appear at first sight only possible in ivory or silver. The design of the pillars is carried out on more graceful lines than in the earlier examples, and there is better proportion between the parts. The brackets, above the capitals, are especially worth notice, the little lions, *kīrtimukhas*, and scrolls being very much undercut. The ceilings are poor, being decorated with a plain lotus.

Within the shrine is a *liṅga* standing three feet high. The interior was for many years used by some villagers as a lumber room, in which was stored a lot of rubbish, and it was kept in a very dirty state.

This is a double temple, that is, it has a second shrine facing the main building on the east, but separated from it by a raised platform, which was, perhaps, at one time, an open hall roofed over. This style of double temple is not frequently met with. This small shrine

has been dedicated to Sūrya-Nārāyaṇa, but it faces west instead of east as is customary with Sūrya temples. On the dedicatory block of the doorway is Gaja-Lakshmī, but above her is Sūrya in his top boots with his seven steeds below him, while, on either side, are pairs of female *chauri* bearers, and, beyond these, one on either side, are his two wives, Sangnā and Chhāyā, each with her bow. The throne for an image of Sūrya, upon which are his seven horses, lies in the hall of the main temple. This was probably in the shrine of the smaller temple originally.

THE TEMPLE OF NAṆṆĒŚVARA

Of about the same date as Kāśiviśvēśvara is the temple of Naṇṇēśvara, a few yards to the back or west of it. Though smaller, the latter is practically the same as the other in plan and general design. It has an outer open hall, but no smaller subsidiary shrine (Plate LXXIII), and has not got quite so much of that delicate carving about it. It is in a much more shattered condition.

The village of Lakkuṇḍi is full of the remains of temples, most of which have some points of interest about them, but it would make our account too long to describe them all.

CHAUDADĀMPUR

THE TEMPLE OF MUKTĒŚVARA

CHAUDADĀMPUR is a small village upon the banks of the Tuṅgabhadrā river on the eastern boundary of the Dhārwār district. At this place, by the side of the river, stands the old and almost deserted temple of Muktēśvara (Plates LXXVI—LXXX). Comparing this temple with the old Jaina temple at Lakkuṇḍi, it shows a further development in the new style that set in after the return of the Chālukyas to power on the extinction of the Rāṣṭrakūṭa dynasty, if, indeed, it was not started under the latter kings. We now meet with a new feature—the deep overhanging cornice with a double curved outline, forming the eaves of the porches. Something of this sort was necessary with these open halls and porches to exclude sun and rain. In the earlier temples the heavier cornice, which was then used, was a simple quarter-round curve which did not project more than half the extent of these later ones. To correspond with this a smaller cornice of the same character was introduced around the rest of the building.

The middle niche-facets, up the three faces of the tower, are now more fully accentuated and, when seen from straight in front, they almost reproduce the continuous vertical band of the *śikharas* of the northern style. The crowning member sits closer down upon the tower, and merges more completely with it, there being, practically, no neck between, which, in the previous examples, raised this member away from the top of the tower, and made it more conspicuous. To further bring it into harmony with the general run of the lines of the tower, it has a prominent horizontal moulding around it, half way up. At the same time the *kalaśa* or finial is very much reduced in size, if it is really the original one. The result of these changes is a certain look of clumsiness when compared with the Jaina temple at Lakkuṇḍi, and it is decidedly weaker in design. The tower now becomes a "Chālukya" tower, as that term is used to denote the distinctive style evolved within the Kanarese districts about the tenth and eleventh centuries. The different storeys are fairly well masked by overlaid decorative detail, while, at the same time, the northern element is introduced, to some extent, by the central vertical arrangement of facets which simulate the central vertical band in that style.

The central panels, on each of the walls around the shrine, have niches in which loose images were placed, and small figures are sculptured upon the walls in the other panels. More surface decoration is added to the mouldings of the basement and tower.

The temple has two porches, constructed in the same manner as the large open halls we shall presently consider. The low walls, that enclose the porches, have benches or *sedelia* running round them on the inner side. The outside of these walls is richly decorated with bands of fine scroll work and a line of numberless repetitions of a little *śikhara* upon a short pilaster. It is evident that, from the constant occurrence of these little spires, which so profusely adorn the walls of most of the temples of this period, and which, it will be noticed, are of the northern type, that the main tower of a temple was considered by the architects of those days as the most important feature of the building after the *cella*.

Within the shrine is a *liṅga*, while above the shrine door the dedicatory block is quite plain, and has no image upon it. Above the antechamber is Gaja-Lakshmī, and over the other doors is an image of Śiva.

Standing beside the temple are several inscribed slabs containing old Kanarese inscriptions dating from A.D. 899 to 1262, the later ones recording grants and gifts to the god of the temple under the names of Muktēśvara and Muktinātha. A broad *ghāt*, or flight of steps, descends, upon the eastern side of the temple, to the river.

HĀVĒRI

THE TEMPLE OF SIDDHĒŚVARA

OF the same style as the temple of Muktēśvara at Chaudadāmpur are the temples of Siddhēśvara at Hāvēri, Sōmēśvara at Haraḷhaḷḷi, three miles north of Chaudadāmpur, and the temple of Siddharāmēśvara at Nīralgi, thirteen miles north-west of Bankāpūr, all in the Dhārwār district.

Like the temples at Chaudadāmpur and Nīralgi, this one had lost its original finial and has had a smaller one put up in its stead. The ground has so silted up around the building that its basement is buried some two feet below the surface, and it is now necessary to descend one or two steps to enter the *maṇḍapa*. Instead of facing east as is the general rule with Chālukyan temples, which are set east and west, this one faces the west (Plates LXXIV—LXXXIII).

It is difficult to decide to which deity the temple was originally dedicated from the indications about it, for all the principal images of gods and goddesses that adorned the exterior have been very carefully chipped away. In front of the spire, above the hall roof is a well-carved figure of Śiva. It is, however, on a separate stone from the encircling arch and it looks as if the original figure had been chipped away and this one put in its place. Amongst some very small figures on the florid ornament, under the little *kīrtimukhas*, on the back or east wall, is Sūrya. It is possible that the temple was first built as a Vaishṇava shrine, which may have been used, for a time, by the Jains, and which would account for the removal of the images. Subsequently it came into the hands of the Liṅgāyats who still use it.

In the temple, standing against the wall, on either side of the antechamber door, are some loose images, among them being a slab bearing a male and female *Nāga* with their tail extremities intertwined, which is a very fine piece of sculpture; an image of a female, probably of Pārvatī, another of Śiva and Pārvatī, and, in a niche, a curious seated male figure holding in each of its two lower hands a *liṅga*. It has six hands. In his middle left he holds a *chakra* or quoit.

Over the antechamber door are Brahmā, Śiva and Vishṇu, Śiva being in the centre. On Brahmā's right is Gaṇeśa, whilst on Vishṇu's left is Kārtikeya. The *makaras*, with their arabesque tails, form the usual frame about them. On each side of the antechamber door is a panel of perforated screenwork. There is no dedicatory block over this doorway; and, though the shrine doorway has the block, there is no image upon it. There are no human figures about these doorways; they are comparatively plain. Within the shrine a *liṅga* has been installed.

In one of the corner ceiling panels of the hall is what, at first sight, looks like an *ashṭadikpāla* ceiling. But, instead of the regents surrounding Śiva, who occupies the central panel as Bhairava, are found the *saptamātṛi* or 'Seven Mothers' in the other eight panels, one of them, Brahmī, being repeated twice. In one of the small temples at the Gokak Falls is a similar ceiling, but in that case the centre figure is Mahākālī instead of Śiva; and, Gaṇapati occupies one of the surrounding panels, thus obviating the necessity of repeating one of the goddesses.

Though the *ashṭadikpālas* are not found in the ceiling here, they are to be seen upon a short square column, 4′ 4″ in height, where they are depicted upon four panels at the top, while the four gods, Śiva, Vishṇu, Sūrya and Brahmā fill four panels below, one in each (Plate LXXXIII).

In the temple are several inscriptions, some of which are inscribed on the pillars, recording grants to the god for the purpose of worship, but they are mostly late, being dated in the years A.D. 1228, 1260, 1269 and 1301. But a slab, outside the temple, recording a grant, is of 1108. On a beam, inside is an earlier one dated, if read correctly, in 1087, of the second year of Vīra-Ballāḷa's reign (Śilāhāra). There is another inscription in the village dated in A.D. 1067, recording the grant of the village of Hāvēri to four hundred Brāhmaṇs, but it does not mention the temple.



Fig. 27.—Bust from the temple of Siddhēśvara, Hāvēri.

Standing at right angles to this temple is another smaller one dedicated to Narasiṁha. Like many Vaishṇava temples it stands north and south and faces north. Set up in the shrine is a large image of Narasiṁha, while a similar image adorns the architrave above the entrance to the antechamber, flanked on either side by Vishṇu and Garuḍa. On the block above the shrine door is Gaja-Lakshmī.

In niches within the temple are a number of loose sculptures. They are, a female bust (Fig. 27), Mahishāsura-mardanī, a fine image of Sūrya, and an ordinary snake stone. Sūrya is represented barefoot, which is very unusual, since his high Persian boots are, as a rule, a distinguishing feature in his image. But this seems to shew the attempts made in later images to bring it into line with the conventional types of Hindu images. In this case he has the unorthodox addition of a seven-hooded *Nāga* canopying his head.

Built into the wall of a step-well, out in front of the main temple, is a stone slab bearing a very good representation of the *saptamātṛi* or "Seven Mothers" (Fig. 28).

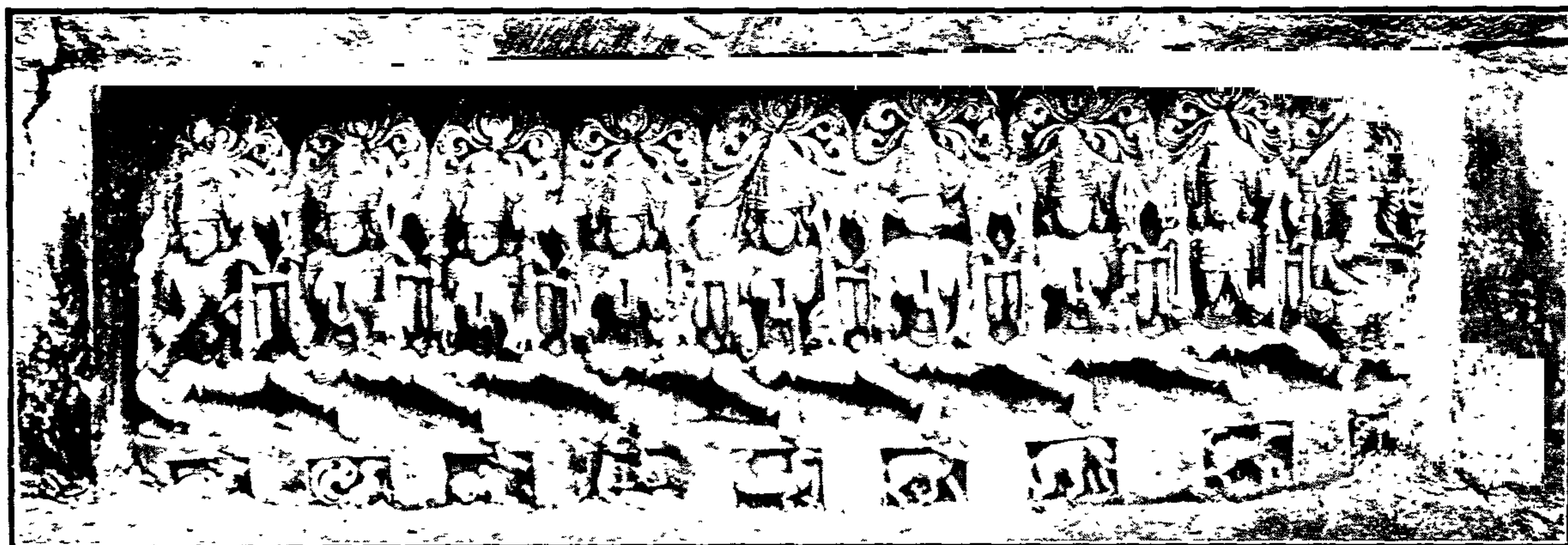


Fig. 28.—The *Saptamātṛī*, from Hāvēri.

These are the female counterparts of certain of the gods, and each is known by her cognizance below her. On most of these slabs each goddess holds a child on her lap to denote motherhood, but they are absent on this; and they are generally flanked by Śiva on one side and Gaṇapati on the other. Next to Śiva, in this case, is Brahmī or Brahmāṇī, the female counterpart of Brahmā, below her being Brahmā's vehicle, the goose. Next is Mahēśvarī, Śiva's counterpart, with his bull *Nandi*, beside whom is Vaishṇavī seated over Garuḍa. After her come Kaumārī, counterpart of Kārtikēya, with his peacock; Varāhī with a buffalo instead of the boar; Indrānī or Aindrī with the elephant, and, lastly, Chāmuṇḍā with a dog, but sometimes a dead body. This last "mother" is shown as a skeleton with long pendent breasts. Each goddess has four arms, and in their hands they carry symbols belonging to the gods they represent. The arrangement is not always the same.[1]

[1] These "mothers" have been connected with the Pleiades, the seven bright stars in Ursa Major, otherwise the wives of the Ṛishes, who, in one account, were the mothers, collectively, of Kārtikēya, and in another his wet-nurses. Hence his names of Shaṇmātura and Sasthimātkiya.

NĪRALGI

THE TEMPLE OF SIDDHARĀMĒŚVARA

NĪRALGI is a small village four miles south-east of Tadas and twelve south of Kundgol. There is here a very complete temple of the same style as that of Muktēśvara at Chaudadāmpur. It stands north and south and faces north. It was originally a Vaishṇava shrine, as may be seen from the architrave above the entrance to the antechamber, where, in the centre, is Vishṇu as Kṛishṇa, with Garuḍa to his left, and on either side of him female figures, representing, no doubt, the *gopīs*, with musicians. The finial upon the tower is not original; it has been put there to supply the place of the missing one, and a short inscription within the temple records its erection. This may have taken place when the temple was converted to Śaiva worship. After the description of Muktēśvara there is nothing more to add, in connection with this one, save that the exterior of the walls is not quite so ornate. On the floor, incised upon the paving, are working outlines, to full size, of some of the details of the moulding of the tower. These were evidently laid down here for the masons to shape their stones by (Plates LXXX, LXXXII and LXXXIII).

HARAḶHAḶḶI

THE TEMPLE OF SŌMĒŚVARA

UPON the left bank of the Tuṅgabhadrā river, about three miles north of Chaudadāmpur, is the village of Haraḷhaḷḷi, in which is the temple of Sōmēśvara (Plate LXXXV). It is of the same period and style as that at Chaudadāmpur, very complete, but in an unstable condition, the back shrine, some years ago, threatening to come down. It is a three-shrined temple, that is, it has three shrines surrounding a common hall.

GALAGNĀTHA

THE TEMPLE OF GALAGĒŚVARA

SIX miles to the north of Haraḷhaḷḷi, and upon the same bank of the river, is the village of Galagnātha, where, by the river, stands the old temple of Galagēśvara. The most notable feature about this old temple is its great heavy pyramidal basement (Plate LXXXV). At first sight it looks as if this great mass of masonry had been added to buttress up the walls that had been bulging out, or had been threatening to give way under the immense weight of the tower. But this basement appears to support the tower and is not merely built against the walls as a buttress. The walls rise from the top of this basement and are not buried within it. The sandy nature of the soil, no doubt, necessitated special precautions being taken, when the temple was being built, to spread the weight as much as possible to prevent the walls sinking. And, in order to save the temple being washed away bodily by river floods, strong retaining and curtain walls have been built upon the river face which preserve the bank and prevent further corrosion.

As the temple is in use no inspection of the interior could be had, and the sides of the open hall have been built up all round with mud walls, plentifully besmeared with whitewash.

HĀNGAL

THE TEMPLE OF TĀRAKĒSVARA

THIS temple, which is chiefly remarkable for the magnificent dome which covers the central portion of the great hall, is situated in the town of Hāngal, in the south-west corner of the Dhārwār district (Plates LXXXVI, LXXXVII and LXXXIX—XCI). This dome, which measures twenty-one feet in diameter, is supported by eight large pillars, placed at the corners of an octagon, and eight smaller pillars placed, in pairs, between these on each side of the octagon (Plate LXXXIX). The last are inserted to take off some of the weight coming upon the centre of each beam, which would otherwise tend to crack it. The dome rises for about nine feet from the octagon in five ascending tiers of circles of cusped mouldings, and, towards the centre, descends again in a splendidly cusped and star-shaped central pendant, which hangs some five feet below the highest point of the ceiling. These cusps are not merely flat ornament, but each is hollowed out as a quarter of a hollow sphere. The drawing explains the design better than description (Plate XC). It has been recorded in the Bombay Gazetteer that it is worked out of one huge stone, but this is not the case, for a close examination of the dome will show that it is built up of many stones in the usual way. These domes are not built after the methods of European construction with radiating voussoirs, but of ring upon ring of stones, laid upon horizontal beds, each closing in more and more all the way up to the top. The stones are thus corbelled forward one over the other, and are kept in position by the heavy filling-in above the haunches. It is then dressed, underneath, to the beautiful concentric circles of mouldings as we find it, the stones having first been cut in the rough before being put up. This method of construction is certainly remarkable, and one cannot help wondering the more at it after examining the great heavy pendant hanging from the centre. It almost seems as if it must drag the whole ceiling down to destruction. In each of the corners of the octagon, above each pillar, is a small slab bearing one of the *ashṭadikpālas* or regents of the cardinal points, seated on his *vāhana* beneath a little floral arch.

The temple is almost complete, and is one of the largest in the Dhārwār district. The original crowning member of the tower has been replaced by an ugly modern whitewashed erection. It is in a good state of preservation, and this is due, no doubt, to it having been

in uninterrupted use all down through the centuries of its existence. It will be noticed how the facets, down the centre of each face of the tower, overlap each other and form a continuous band after the fashion of the northern type of tower. The little *śikharas* on the shrine walls are of the Chālukyan type while those round the low wall of the open hall are of the northern. Over the central niches of the shrine walls there is, in fact, a model of a complete little Chālukyan temple (Plate XCI). Upon the projection on the front of the tower is the Hoysaḷa group of sculpture which is described further on in connection with the temples at Baḷagāṁve.

This temple is very similar in plan to the temple in the fort at Baṅkāpur and is probably of about the same date. The roof of the great hall is supported upon fifty-two pillars, and joined to it in front, as an extension, is the *Nandi* pavilion upon twelve pillars. Both of these have low pyramidal stepped-out roofs, that of the main hall being the outer shell of the great dome already described. The hall and pavilion are surrounded by the same heavy cornice that we found round the porches of the temple at Chaudadāmpur, and which is also found at Baṅkāpur and Kundgol. The pillars are of the regular Chālukyan type, many of them having the round turned shafts so characteristic of this period (Plate XCI). In front of the great hall, and leaning against the basement outside, are three very fine memorial stones depicting battle scenes and the death of a hero. A separate account of these memorial stones is given further on (see Plate CLVI).

This temple, like many others in this district, has been ascribed to the Jains. This is wrong; it has been a Brahmanical shrine from the beginning. It is not usual in this part of the country, and in Jaina temples of this period, to find large image niches on the outside of the walls. On the round column, shown in the plate, will be seen a well-cut image of Narasiṁha, which is not likely to be found in a Jaina temple. Moreover, the *Nandi* pavilion would not be necessary in such a case.

TEMPLE OF GAṆAPATI

Close beside the north-east corner of this temple is a smaller one remarkable for its tower which is built in the northern style. Another unusual thing about it is that it faces the south. This is the furthest point south that we know of where such a tower is found. The reason of its southern aspect is that it is dedicated to Gaṇapati, whose shrines are generally turned in that direction (Plate LXXXVII). Temples to this deity are very rare indeed, notwithstanding the fact that there is no god more frequently invoked than Gaṇapati. There is a Hindu sect, called Gaṇapatyas, who make Gaṇapati their chief object of worship, and look upon him as all the gods rolled into one. In later Śaiva temples it is his image that is found upon the dedicatory blocks over the shrine doorways. He is also known as Gaṇeśa, which has practically the same meaning as Gaṇapati, the leader of Śiva's *gaṇa* or troupe of attendants; and as Ekadanta, having one tusk. The image which was seated upon the throne in this temple was, when the town was vacated in 1904, on account of famine, taken away and smashed, but a new one has since been installed. As seen in the photograph, the walls are found a very convenient place whereon to dry cowdung cakes which are used for fuel.

There are some other old ruined temples in the fort at Hangal, two of which are illustrated on Plate LXXXVIII.

HARIHAR

THE TEMPLE OF HARIHARA

JUST across the southern border of the Dhārwār district, on the south bank of the Tuṅgabhadrā, in Maisur territory, is the town of Harihar. It lies upon the old trunk road from Poona to Bangalore, and is now a station on the Southern Marāthā Railway. Not far from the river is the temple of Harihara, standing within its own enclosure. It is, in size and general arrangement, almost a copy of the temple of Tārakēśvara at Hāngal. The original spire has, unfortunately, disappeared, and the tower which now stands is a modern one constructed of brick and mortar.

Within the shrine is a seated image of Harihara—a dual deity representing both Śiva and Vishṇu in one, the vertical half of one god being joined to the vertical half of the other. It is much larger than life size. In the right hands are the emblems of Śiva while the left hold those of Vishṇu. The image of Harihara is of very rare occurrence, either within or upon the outside of temples. In the closed *maṇḍapa* is an *ashṭadikpāla* ceiling, in the central panel of which was an image of Harihara, but this has been taken out and has been set up in a small shrine at the back of the temple.

In the same enclosure, to the north of the great temple, and detached from it, is an image of Mahishāsura-mardanī. Standing around about these temples are a number of old Kanarese inscribed slabs.

The temple is said to have been built by Polālva, a minister of the Hoysaḷa king Narasiṁha II. in A.D. 1224. This temple has already been described and illustrated in Mr. Rea's *Chālukyan Architecture*, published by the Madras Government, 1896.

BAṄKĀPUR

THE TEMPLE OF ARVATTUKAMBHADA

THE temple of Arvattukaṁbhada, or the 'Temple of the Sixty Columns,' is situated in the west side of the old fort of Baṅkāpur (Plate XCIV). When the fort was built the ramparts were carried right across the back wall of the temple, so that the latter is partly buried in it. This, in its time, was a very fine temple, similar, in plan and general style, to the temple of Tārakēśvara at Hāngal, but it has suffered greatly at the hands of iconoclasts and vandals. The great pillared hall was converted into a mosque when the fort was held by a Bījāpur garrison, but they appear to have built another mosque, subsequently, which stands at the other end of the fort near the gateway. We are told by Farishtah[1] that, when Baṅkāpur fell before the assaults of the troops of 'Ali 'Ādil Shāh of Bījāpur, "The Sultan ordered a superb temple within it to be destroyed, and he laid the first stone of a mosque, which was built on the foundation, offering up praises for his victory," and, further, "Four months after the reduction of Baṅkāpur, when the country was properly settled by the royal officer, and the different chiefs had submitted to pay tribute, Ali Adil Shaw took up his residence in the fort, where he spent his time in a round of amusements." To convert this temple to their use, the Muḥammadans squared off the back corners of the hall, which were originally recessed like the front (see plan, Plate LXXXIX). They then built up a wall upon the bench to meet the beams under the cornice, and finally inserted a *mihrāb*, or prayer niche, within the doorway that led towards the shrine, thus cutting off the latter from the great hall. As it was against their religion to have any figure sculpture about their places of worship, they chiselled away the scores of little images which filled the numerous panels and niches round the outside of the basement wall of the hall. Upon the pillars are little figures outlined very lightly in little *pippala*-leaf scrolls, which have been pitted over with a blunt-pointed instrument, while the scrollwork around them is untouched. The central portion of the floor of the hall had been taken up and relaid very clumsily. Possibly the Muḥammadans expected to find treasure buried there beneath the great bull *Nandi*, which, if there had been no pavilion for it as at Hāngal, would have occupied this position. Outside the hall, and around about it, are several old Muḥammadan graves.

Since the Muḥammadan requirements were sufficiently met by the use of the hall, they did little damage to the small images round the plinth of the southern porch attached to the smaller closed hall. There were two beautiful arabesque windows, one on each side of the

[1] Scott's *Farishtah*, Vol. I, p. 303.

porch between the inner and the outer halls, but both of these, which were full of scrollwork and images, like those at Unkal (see Plate CXXVIII) but much finer and larger, have been smashed up, only the jagged frames remaining (Plate XCV).

But this was probably not the first time that the Muḥammadans had laid sacrilegious hands upon this shrine, for the first time that they appeared before the gates of Baṅkāpur was when Firoz Shāh Bahmani besieged and took the fort in A.D. 1406. It was then considered the most important fortress in the Karnātak. It was even yet again at the mercy of Islām when Ḥaidar ʻAli took it from the Marāṭhās in 1797.

As the great hall now stands, there are, without counting two between it and the closed hall, fifty-eight pillars; but from these six must be subtracted, which have been introduced by the Muḥammadans to make the back corners square,[1] and this leaves fifty-two, the original number. This is the same number as occurs in the temple at Kundgol, which is of the same style as this. To arrive at the number sixty, from which the present name of the temple is derived, the two between the two halls have been counted in with the fifty-eight now standing in the great hall. It is thus evident that the name has been given to the temple since its occupation by the Muḥammadans.

The pillars have been cut from selected blocks of the dark grey stone which was so universally used in these mediæval temples. Nearly the whole of the shaft has been turned in the lathe, and has been very highly finished, some having been so fully polished as to give, on the larger surfaces, a series of bright sparkling reflected lights. The shafts are divided up into numbers of minute and delicate horizontal rings of mouldings, with sharp clean edges, and some of these are sparingly decorated. The little *pippala*-leaf decorations, on the swell of the shaft, are incised, not left raised, which is due to the impossibility of leaving raised portions when in the lathe in the process of turning (Plate XCI). Other pillars rise from square bases into octagonal and sixteen-sided shafts, but have round capitals. The two columns which stand midway between the two halls, and those in the south porch, are of a different type altogether and are far more ornate (Plate XCV).

The ceiling designs are particularly chaste. They are formed entirely of rosettes with *kīrtimukha* corners in each compartment (Fig. 29). The central ceiling of the great open hall is domed, and rises in concentric

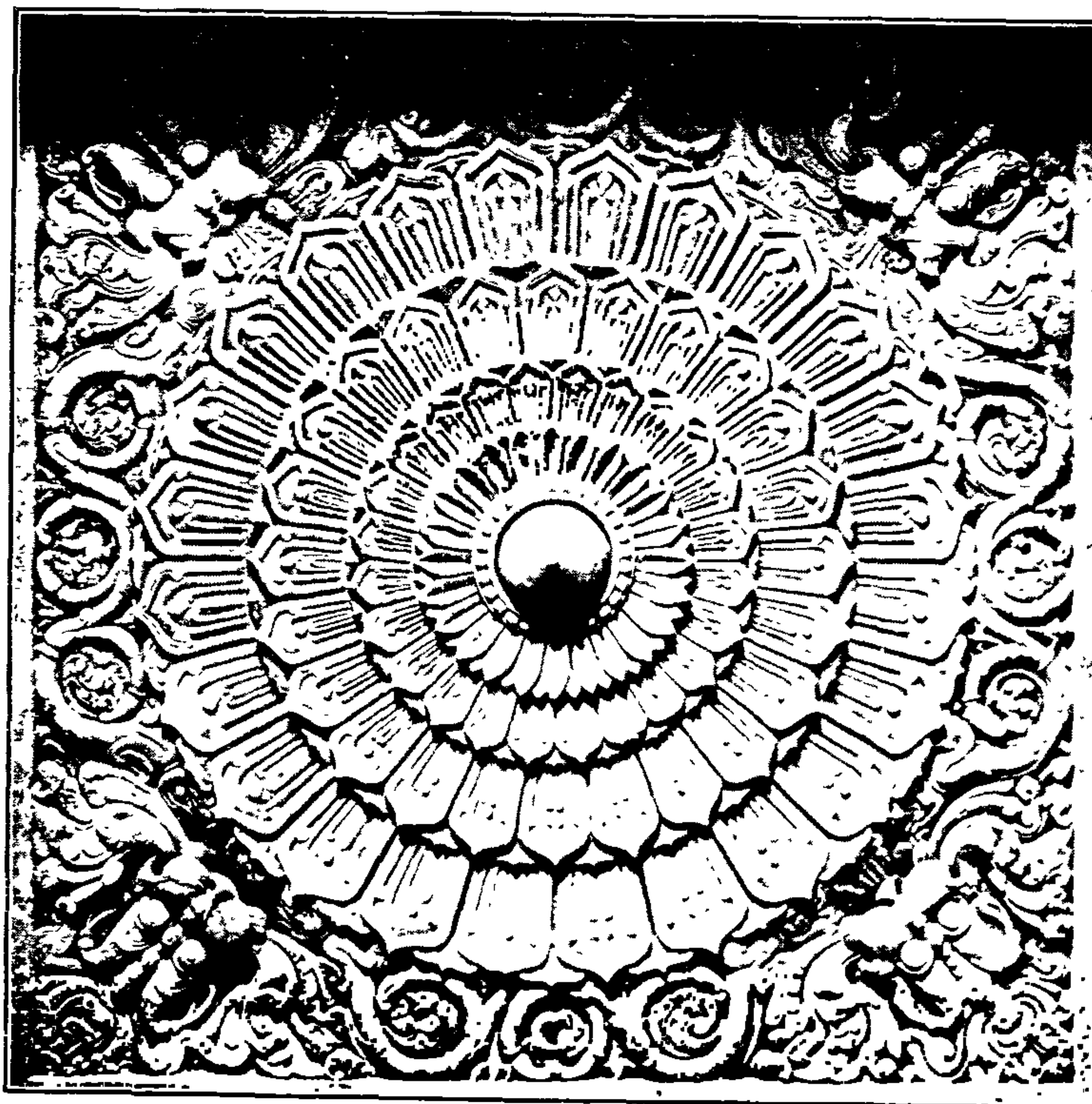


Fig. 29.—Lotus ceiling panel from Baṅkāpur.

[1] It is possible that these six pillars, and any other material they required, were taken from a *Nandi* pavilion which they destroyed.

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circles of cusped ornament, but compared with other examples, and particularly with the Hāngal one, it is comparatively plain (Plate XCIII).

The door of the closed hall, under the south porch, is very rich in decorative detail, but it is very much injured (Plate XCII). A great deal of the tracery, up the sides, like that of the hall door of Kaśiviśvēśvara at Lakkuṇḍi, has been very much undercut, and the manner in which this has been injured would lead one to suppose that persons had been trying to knock off portions to carry away. The larger figures, that adorned the lower parts of the door jambs to the number of ten or so, and which were fixed in their places by tenons and slots, have all been removed. Above the doorway is a row of little niche shrines, each surmounted by a miniature *śikhara,* and supported by little pillars in full relief. These, no doubt, once held small images, but none of these now remain. It was not the practice of the Muḥammadans to carry off images, unless it was some very special one which they wished to dishonour; it sufficed to mutilate them where they stood, so that the evidence of their iconoclastic zeal might be plain to all eyes. Upon the dedicatory block is Gaja-Lakshmī, who also presides over the shrine doorway. The shrine is quite empty, but lying in the antechamber is the *śāḷunkā* of a *linga* which is too small to have been the original one, being but 15″ square.

The graceful curve of the cornice, which in the photograph looks rather heavy and cumbersome, owing to the camera looking down upon it from high ground, is well worth notice, not only for its outward appearance, but also for the very neat manner in which it is ribbed beneath in imitation of wooden framing (Plates XCIII and XCVI). The underneath part of the turned up outer edge of the cornice is very richly wrought with a conventional leaf pattern, while rosettes are repeated, as bosses, between the ribbing underneath.

This has often been called a Jaina temple, perhaps because of Gaja-Lakshmī being found over the doorways, but, as pointed out in the architectural note, she graced the doorways of Brahmanical and Jaina doors equally, but, in the latter case, not the shrine door over which it was the rule to install a Jaina image. There is not a Jaina image or symbol about the temple, but there are images of Śiva, Vishṇu, Gaṇapati, Brahmā, Mahākālī and other Hindu figures. It is now altogether in disuse, is much ruined and stands in a hollow.

There can be no doubt of the original dedication of the temple to Śiva, for the inscriptions declare it. On the wall to the left of the south entrance of the inner hall are two short inscriptions, which begin with an invocation to Śambhu, and have, at the top, the *linga* and the bull. Upon either side of the shrine door are other inscriptions, two of which record grants to the god Nāgarēśvaradēva in A.D. 1138, and a third in 1091. But another inscription, near the last, tells us of a grant to a Jaina temple in A.D. 1120, a date between the last two, which are only forty-seven years apart. It thus cannot well refer to this temple, and there is no indication, whatever, of the temple ever having been used by the Jains.

At the entrance to the fort was an inscribed slab which informs us that, in A.D. 1055, there were five religious colleges of the Jains at Bankāpur.

KUNDGOL

THE TEMPLE OF ŚAMBHULIṄGA

THIS temple is of the same style as that of Arvattukaṁbhada in the fort at Baṅkāpur. The only original portion now left is the great hall, the shrine, with its *śikhara* having been rebuilt. It now goes by the name of Śambhuliṅga, and is in use.

In the centre of the hall is one of those *ashṭadikpāla* ceilings, several examples of which we have already noticed (see Plates XCIV and XCVII). The whole ceiling, which, in these cases, is usually a single slab, six to nine feet square, is divided into nine equal compartments by two cross bars each way. The central compartment holds an image of the deity to whom the temple was dedicated—in this case Śiva dancing upon the black dwarf—while the surrounding eight contain images of the *ashṭadikpālas* or regents of the eight points of the compass, each riding upon his own particular vehicle or *vāhana*. The

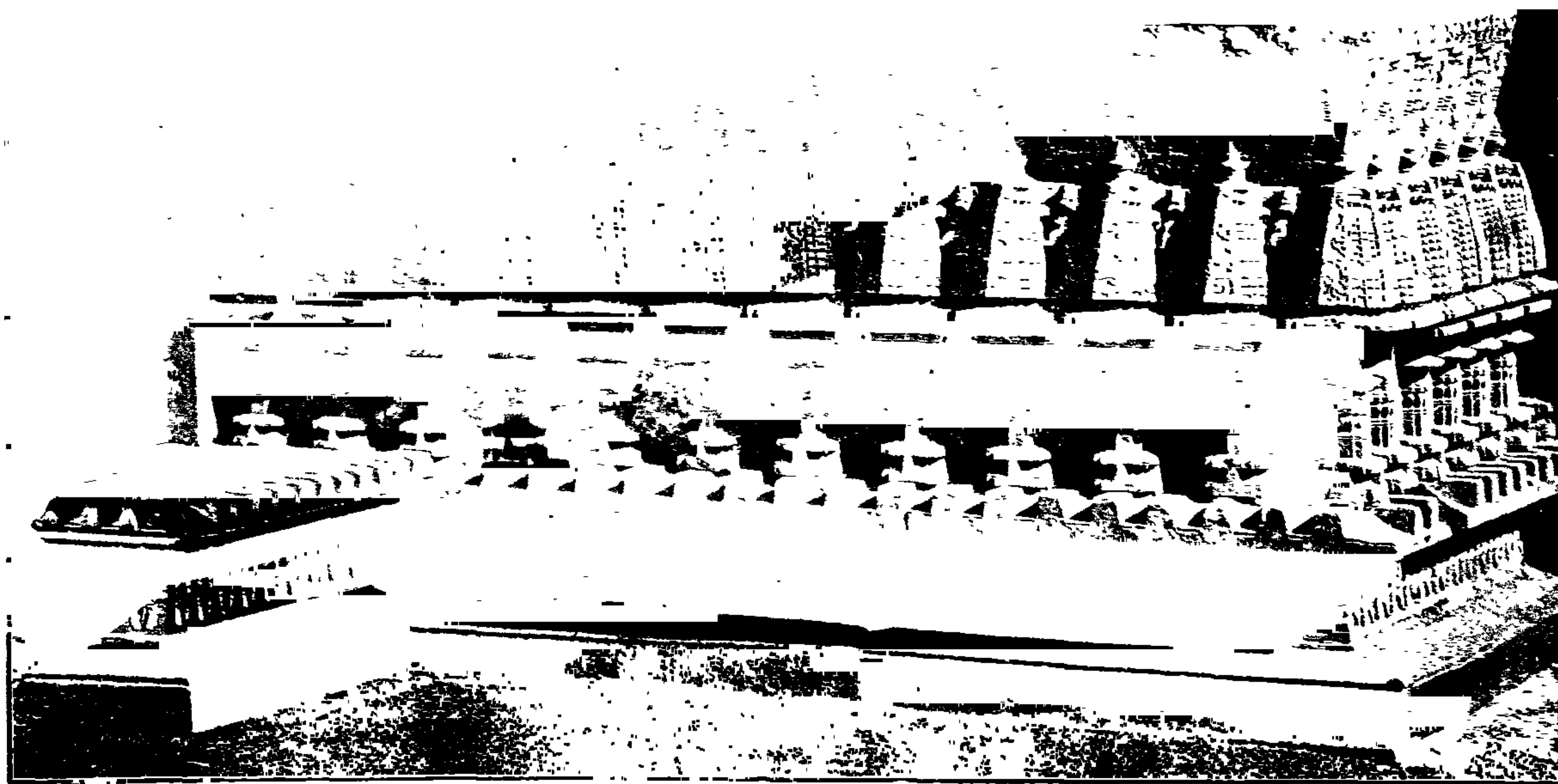


Fig. 30.—A portion of the temple walls at Kundgol.

outer bays of the ceiling are of the Baṅkāpur type, decorated with lotus and *kīrtimukha* faces, and the under side of the cornice is ribbed in the same style. The great central

ceiling is very much mutilated ; indeed, it has the appearance of having been maliciously damaged.

Upon the dedicatory block over the entrance to the antechamber is Gaṇapati, while above him, in three niches, are Lakshmaṇa, Rāma and Sītā. Over the present shrine doorway is Gaja-Lakshmī, and, within the shrine, is the *liṅga*.

On either side of the doorway to the antechamber is a panel of perforated screenwork as at Unkal and Baṅkāpur, but not so fine as at the Unkal temple. There are two very good flanking stones to the steps of one of the doorways (Plate XCVII). The hall is supported upon fifty-two pillars.

The Brāhmaṇs of the village maintain that the temple was originally Jaina, but this is a mistake, as there is not a vestige of Jaina work about it ; on the other hand there are hundreds of Brahmanical images, among which are found Brahmā, Varāha, Narasiṁha, Gaṇapati, Mahiśhāsura-mardanī, Śiva and others. It may possibly have been a Vaishṇava temple, since Rāma, Sītā and Lakshmaṇa appear over the antechamber door ; but, in that case one would hardly expect to find Gaṇapati above a Vaishṇava door. As he is rarely found over a mediæval doorway in this part of the country, it may be that this image has been introduced by the Liṅgāyats, before whose occupation of the temple it may have been, for a time, in the hands of the Jains. There is a large image of a seated Jina and a small standing one of Pārśvanātha just outside the temple at the school house.

TIḶIVAḶḶI AND ĀNAVAṬṬI

THE TEMPLES OF ŚANTĒŚVARA AND KAIṬHABHĒŚVARA

THE temples at these two places are so much alike, being almost duplicates of one another, that they may both be taken together in our description of them. In the one—that of Kaiṭhabhēśvara at Ānavaṭṭi—the edge of the roof of the hall has all been minutely carved and finished off, whereas, in that of Śāntēśvara at Tiḷivaḷḷi, the blocks around the corresponding course have been left uncarved. Many of the central blocks on the tower have also been left unfinished. This shows, very clearly, the custom, at the time, of executing all surface carving after the stones were built into their positions.

The temple of Kaiṭhabhēśvara stands about half a mile to the north of the town, and is built upon high ground which appears to have been at one time enclosed and fortified. Perhaps this was Ḥaidar 'Ali's entrenched camp which he is said to have made when retreating from the Marāṭha forces in 1766. The temple has a very fine hall which is supported upon some massive and well-designed circular columns. The central panel of the hall ceiling is a particularly fine piece of work. The building is in a very good state of preservation and is well cared for. Several long inscriptions are inscribed upon the top of the broad bench which runs round the hall inside, as well as upon the shafts of the columns. A pleasant feature about the temple is its unusually lofty hall, and the pillars being massive in proportion, the general effect is good (Plates XCVIII—C).

The temple of Śāntēśvara, at Tiḷivaḷḷi, is in the middle of the village. It has comparatively little figure sculpture about it, but it is fully decorated with other ornament. The outer side of the parapet wall around the hall, like that at Baṅkāpur, is very effectively decorated with an endless repetition of miniature *śikharas.* The three porches of the hall have rather pretty ceilings with very elegant rosette centres. The interior, unlike that at Ānavaṭṭi, is very low, and this makes it dark and gloomy and rather depressing.

Standing beside the temple, on the south, is a very large and fine inscription slab, and, scattered about the town, are several more. Built into the top of a bridge, forming coping stones for the parapet, are several sculptured and inscribed stones.

Tiḷivaḷḷi is twelve miles south-east of Hāngal, in the Dhārwār District, and Ānavaṭṭi is in Maisur, just across the border from it.

ITTAGI

THE TEMPLE OF MAHĀDĒVA

THIS is one of the most complete and highly finished of existing Chālukyan temples. It stands in the small village of Ittagi, in the Nizām's territory, about twenty-two miles due east of Gadag. It consists of a shrine, with its antechamber, a closed and an open hall, in this order from west to east, the temple facing the rising sun The principal damage that has befallen the building has been the loss of its *kalaśa* or finial, together with the crowning member of the tower immediately below it, and the cornice and parapet along the outer edge of the roof of the open pillared hall. It measures, over all, 120 feet by 66 feet (Plates CI—CVII).

The tower, as it now stands, rises in three tiers or storeys, with a few of the lower courses of the masonry of the fourth which carried the finial. These stages are quite distinct, and are not so cut up and masked by decorative detail as in the temple of Sōmēśvara at Gadag. The little cusped niches, which decorate the centre of each storey, rising one above the other, are exceedingly handsome; and the deep cusping of the roll moulding, which is pointed with little hanging buds, is designed in very graceful curves. Their delicate lace-like workmanship is further enhanced by the background of rich dark shadows of the niche. These beautiful wreaths of filigree are repeated as ornament in the recessed panels of the walls below and, in two cases, one on either side of the shrine, serve as window frames, the spaces between the rolls forming the lights. The sculptor has amused himself by introducing small groups of monkeys among the mouldings of the tower. The three principal niches on the shrine walls, boldly accentuated by their deep projecting cornices, are now empty, their images having disappeared. Some eighteen inches or two feet of the basement mouldings of the walls are embedded beneath the accumulated earth around the building.

The closed hall has a doorway on each of its four sides, that on the east communicating with the large open hall, and that on the west leading into the shrine (see plan, Plate CV). In the latter is a *liṅga*. The cross beams of the porches have cracked in many places, and extra pillars have been inserted beneath them as supports. The doorways have been very richly wrought, and the ceilings of the porches are curiously ribbed (Plate CVII). The outer walls of this hall are decorated in the same manner as those of the shrine.

The great open hall at the east end was originally supported upon sixty-eight pillars. Twenty-six of these are large ones, standing upon the floor and forming the main support of the roof; the rest, which were dwarf pillars, stood upon the surrounding bench and carried the sloping eaves. The larger columns are of different patterns, but are arranged symmetrically with regard to their designs. The four central ones are of the most complicated design, and are similar to those in the porch of the temple of Doḍḍa Basappā at Ḍambaḷ (Fig. 34). There are also round and square-shafted pillars as in Kāśiviśvēśvara at Lakkuṇḍi, the round sections, as usual, having been turned on the lathe.

The four triangular corner slabs of the central ceiling of this hall are marvels of fretted stonework (CIV). Upon the square formed by the four large beams over the four central pillars, is set a smaller square diagonally to the first, leaving great triangular spaces between the two. These are closed in with slabs, whose under surfaces have been worked into a rich and heavy mass of hanging arabesque foliage and *makaras* which flow from the jaws of a *kīrtimukha* masque. The convolutions of the design, with their circling excrescences and bewildering whorls, form, altogether, as rich a bit of work as will be found anywhere. And what enhances its effect more than anything else is its remarkably deep undercutting, so that the whole fretted surface hangs in masses from the ceiling, a forest of little struts, behind it, connecting it with the body of the slab.

A small portion remaining, upon the north side of the pillared hall, shows that the eave slabs around it were flat and straight like those of the Jaina temple at Lakkuṇḍi and Sarasvatī at Gadag (Plate CIII), and not as we find it at the temple in the fort at Baṅkāpur where it is a double curve.

The interior of the closed hall is comparatively plain, and there is nothing in it calling for particular notice. Within the shrine is the ubiquitous *linga*.

Upon the south side of the main temple is a smaller and plainer one, built in granite, in the verandah of which is a large inscribed slab bearing a record of the time of the Western Chālukya king Vikramāditya VI., which is dated in the *Saka* year 1034 (A.D. 1112). It tells us that the temple was founded, as a temple of Śiva, under the name Mahādēvēśvara, by the *Daṇḍanāyaka*, or 'Leader of the Forces', Mahādēva, a high officer of the king, who was born at Ittagi, and that he made a grant of land and other gifts to it on the above date.

One of the verses styles the temple *dēvālaya-chakravarti*, "a very emperor among temples," and this title it fully deserves, for it is probably the finest temple in the Kanarēse districts, after Haḷebīd.

The record further tells us that the same person, the *Daṇḍanāyaka* Mahādēva, founded a temple of the god Vishṇu as Nārāyaṇa, in memory of his father Nārāyaṇa.[1] Although the temple, in which this inscription slab is placed, looks like later work than the great temple, it is possible that it is the temple of Nārāyaṇa referred to. Being constructed in the harder and less easily-worked granite, it is severely plain and devoid of sculpture, and this, in itself, tends to give it a later appearance. It faces the north, the usual direction for Vaishṇava shrines. The central shrine cell at the back may have contained the image of Nārāyaṇa, while the ten others possibly held those of the ten *avatāras*. It occupies very

[1] This information was kindly supplied by Dr. Fleet, C.I.E.

much the same position with regard to the main temple as the Vaishṇava shrine of Narasiṃha does to the temple of Siddhēśvara at Haveri.

One feature missing from most of these temples, now, is the elegant figure bracket that adorned all the outside pillars of the porches. Resting upon small blocks on the shafts of the pillars, and leaning forward, they were held at their upper ends in a slot in the under side of the cornice. They were usually female figures in the act of dancing or adorning themselves. A few still remain upon the temple at Kuruvaṭṭi (Plate CIX). They are sometimes in the form of rampant lions as on the temples at Rāmappā lake, thirty miles to the north-east of Warangal (Fig. 2).

The empty niche on the front of the tower shows that it was customary, sometimes at least, to have the group of sculpture on a separate slab, and therefore removable, at will, in favour of any other that those in occupation of the temple at the time may have felt disposed to place there.

KURUVAṬṬI

THE TEMPLE OF MALLIKĀRJUNA

HIRE-KURUVAṬṬI is a fairly large village on the Bellary side of the Tuṅgabhadrā river, about 20 miles to the north-west of Harihar. The old temple of Mallikārjuna, in the village, is fairly complete, but a thick incrustation of whitewash has completely disfigured the *śikhara*, which appears to be the original tower with its *kalaśa*. Upon the walls is some of that beautiful work seen on the large temple at Ittagi. Above the principal niches on the outer walls of the shrine, we find complete little model shrines, and not the *śikhara* only as in most other temples. The little walls have their own tiny niche and image (Plate CVIII), and the *śikhara*, here, is a purely Chālukyan one. Encircling this, and forming a graceful cusped arch, is some very elegant scrollwork issuing from the jaws of a *makara* upon either side. These are splendid specimens of the conventional *makara*[1]; the work is very delicately chiselled, the *makaras'* tails of flowing arabesque standing out free from the walls. A new pattern of wall pilaster has been introduced, which is very neat.

But this temple is particularly interesting on account of a few of those richly carved figure brackets which still remain (Plate CIX). They are inserted between the pilasters and the bracket under the beam above, and lean forward. Unfortunately they are badly damaged. They are composed of single slabs, and one wonders how it was possible to carve these delicate and airy whorls of scrollwork in brittle stone; it is such as one would expect in metal only.[2]

[1] See "The Makara in Hindu Ornament," *Archæological Survey of India Annual Report*, 1903-4, p. 227

[2] For a further account of this temple see Mr. Rea's *Chalukyan Architecture*

RAṬṬĒHAḶḶI

THE TEMPLE OF KADAMBĒŚVARA

AT Raṭṭēhaḷḷi, in the Kōd *tālukā* of the Dhārwār district, is the old temple of Kadambēśvara, which appears to have once been within the limits of the Hoysaḷa territories. This is, perhaps, the reason why we find that curious group of sculpture—the Hoysaḷa king slaying the lion—placed upon the front of the tower. This is described and illustrated in the following account of the Baḷagāṁve temples (Plate CXII).

This temple consists of three shrines around a common hall, with another open hall (now closed up with mud walls) in advance of the last. The tower bearing the Hoysaḷa sculpture is the middle or western one; the northern tower has gone, and the front of the southern one has been demolished. Apart from the sculpture, there is nothing of any special interest about the temple.

An inscription at the temple records a grant to it in A.D. 1174 for repairing the building.

BALAGĀṀVE

THE TEMPLE OF DAKSHIṆA-KĒDĀRĒŚVARA

BALAGĀṀVE is a small village in Maisur territory, fourteen miles south-west of Hirē-Kerūr in the Dhārwār district. At one time it was a town of considerable importance in the Hoysaḷa kingdom, and was adorned with many fine buildings of that period. At present the village is composed of mud and thatched huts, interspersed with a few houses of a better kind. The surrounding country is very pretty and quite tropical. Tanks, lakes and ponds abound, which are thickly covered with the lotus and other water plants, and are frequented by great numbers of wild fowl. Plantations of sugarcane, betel-nut, *pān*, spices and other plants make it a very pleasant spot to camp in, especially in the hot weather. Scattered about in the fields and through the village are heaps of ruins, fallen columns, statues, inscription slabs, and scores of miscellaneous objects, which, with the ruins of its many temples, tell the story of former opulence and glory (Plates CXII—CXV).

The chief temple, and the best preserved of those now standing, is that of Kēdārēśvara situated on the bank of a large tank to the south of the village. Like the one at Raṭṭēhaḷḷi—being, in fact, a twin building to it—it has three shrines around a common hall, in advance of which is the larger open hall. Like the last, too, this has the great sculpture of the Hoysaḷa king and the lion repeated upon the towers of two of the shrines. The corresponding sculpture for the third tower, the north one, was never put up, and still lies in an unfinished state in the courtyard below.

This animated group seems to be the representation of a scene taken from the following legend told in connection with an early chief of the Hoysaḷa family of Dvārasamudra in Maisur. It is thus related in one of the old inscriptions at Gadag[1]: "For when, in the city of Śaśakapura, with the words 'Slay O Sala,' he was commanded by a certain ascetic to destroy a tiger that had come to devour him in the performance of his religious rites, he slew it and acquired the name of Hoysaḷa. From that time forth the name Hoysaḷa was attached to his race, and the emblem on its banner, causing fear to its foes, was a tiger."

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[1] *Indian Antiquary*, II, 301

Upon the great arched frontispiece of the main tower, beneath the Hoysaḷa group, is some superb arabesque carving in very bold relief (Plates CXIII and CXIV). The central image, which occupied the niche, within the arch, has gone, if, indeed, it had ever been put up, and, now, a dilapidated tiled roof, erected above the leaking *maṇḍapa* roof, abuts, most mercilessly, against the beautiful sculpture. Around the soffit of the arched niche, over the image, are arranged the *ashṭadikpālas*, several of which have been broken away. The work around the arch, and especially the beautiful pendant falling from the mouth of the *kīrtimukha* mask are splendid specimens of the sculptor's art. The free and rich profusion of florid scrolls, curling boldly away from the block on which it is carved, looks more like a prolific crop of some lovely acanthus-like plant which, in the distant past, had covered the walls and had become petrified there. The sculptor knew, too, full well, the value of high relief and deep shadows when placing these objects high above the ground and distant from the observer. And yet there is much fine detail that is lost to the observer upon the ground. Still there is no weakness about this magnificently-cut *kīrtimukha* mask; on the contrary, it is remarkably strong—strong in its broad treatment, strong in its splendid outline, and strong in its vigorous lights and shadows

From out of the depths of its cavernous jaws issue two *makaras*, one on either side, between which hangs the lovely pendant or lace-like jabot. The great protuding eyeballs, which are so much in keeping with the huge jaws, show great strength and decision of outline. The sharp lower edge of the nostril gives, at once, a well-defined shadow beneath it with no weak half-tones. There is a repetition of this formidable face in that of the lion above, for it is a lion and not a tiger, as its ample mane shows. There can be little doubt that the lion's face was the original of the grotesque *kīrtimukha*.

The ceiling of the open hall has, in its central compartment, a great *ashṭadikpāla* panel, similar to that in the temple at Kundgol, and the slab at Ganjigaṭṭi (Plate CLIX), but the figures and carving generally are more stiff, though more detail is introduced. The rest of the temple is much like those at Chaudadāmpur and Hāveri, already described, and there is nothing more of particular interest about it.

Near the temple, in the yard, are nineteen inscription slabs, one of which records a grant in A.D. 1075 of a village to the Vaishṇava temple of Narasiṁhadēva at Baḷigāve in the time of Sōmēśvaradēva II.[1]

TEMPLE OF TRIPURĀNTAKA

In another temple, that of Tripurāntaka, which is very much ruined, towards the north-east side of the village, is some very good perforated stonework in the form of windows and screens. The two sides of the shrine doorway have most remarkable panels. They are each filled with three pairs of *Nāga* figures, whose long serpentine extremities are so intertwined and knotted as to fill up the panels, leaving as lights the interstices between the coils of the tails and the bodies (Plate CXV). Above the doorway there is an elaborate architrave bearing the images of Brahmā, Śiva and Vishṇu, with the *dikpālas* and a host of minor deities surrounding them. Śiva is here represented in his Bhairava form. In the same hall, upon the north side, is a pair of windows similar in design to the panels on either side of the east doorway at Unkal. In a narrow band of bas-reliefs, round the exterior of the

[1] *Indian Antiquary*, IV, 208

temple, are a series of most obscene pairs of figures, which are not often found upon Chālukyan temples. As a rule they are confined to very small figures, and are only discovered upon a close inspection of the walls. The larger sculptures seldom ever contain such work.

A new feature in this temple is the large sculptures around the basement. The upper edge and the lower course of the base project, and held in between these by mortices and tenons, at intervals, are large slabs bearing groups of figure sculpture. Most of these have been removed, and some still lie about the place uncared for. Of two of these which are



Fig 31.—Slab bearing the Hoysaḷa sculpture, Baḷagāṁve.

illustrated one (Fig. 31) is a representation of the Hoysaḷa king slaying the lion, somewhat similar to the group on the tower of the temple of Kēdārēśvara, and which appears to have been a very favourite subject with these southern sculptors. The story, as given upon this stone, is not quite the same as that given in the Gadag inscription. From the slab we can gather that the king, when out hunting with his dogs, speared a wild boar and brought it to earth. At the same moment a lion—not a tiger, for it has a full flowing mane—sprang out of the jungle to seize it, when the king attacked the lion single-handed and on foot. In the small figure on horseback we see the king setting out for the chase. This, with the elephant on the other side, to indicate the jungle, is only thrown in to fill up the corners of the slab. Beneath the lion is the wounded boar, with the spear or sword cut shewn on its flank, the dogs having left it to worry the lion. There is no ascetic in this group, nor is there in the groups upon the towers of the temple here and at Raṭṭihaḷḷi. A second smaller figure is introduced into the larger groups, but it is of an armed attendant, merely put in as a prop to the lion.[1]

Lying upon a mound, on the east of the village, are the remains of a colossal image of a Jina, which must have stood eleven or twelve feet high. The trunk lies beside the feet,

[1] Wild boar hunting was a favourite pastime. An inscription upon a *vīragal* at Baḷagāṁve records the death of a certain individual while following the boar, and a copper plate grant tells us that Govinda III., of the Rāshṭrakūṭas, had good sport with wild boars at the Rāmēśvara *tīrtha*

which are standing upright. About the village are other Jaina figures and Jaina inscription slabs. In the centre of the village stands a tall Gaṇḍabhērunḍa column which is described further on with miscellaneous objects. It is not at present connected with any temple (Fig. 32).

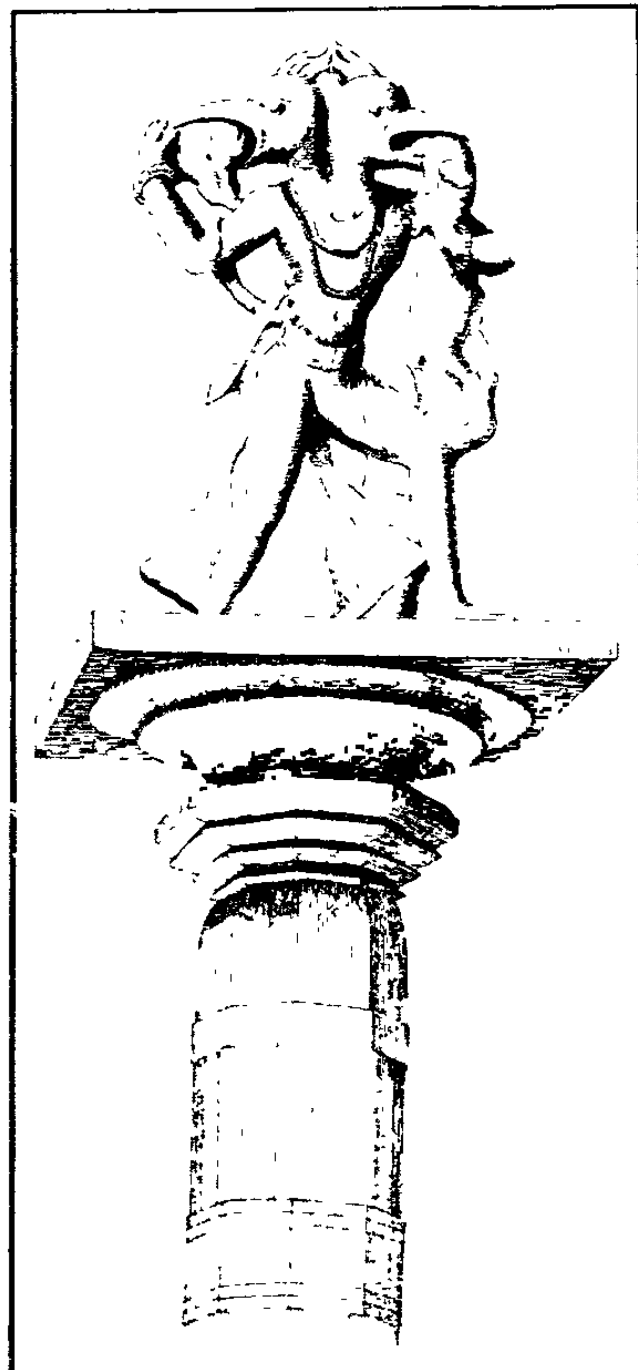


Fig. 32.—Image on the top of the *Gaṇḍabhēruṇḍa* column, Baḷagāṁve.

The earliest temple of which mention is made in the inscriptions, is that of the Pañcha-Liṅga which is said to have been erected by the Pañch Paṇḍavas when they visited the place. The ruins of a Pañcha-Liṅga or 'Five-Liṅga' temple still exist, which may be a successor to an earlier one. It seems to have been adorned with some fine sculpture.

The temple of Dakshiṇa-Kēdārēśvara was probably built about the end of the eleventh century, just before which, a Jaina temple had been put up (in A.D. 1068). The completion of the *maṇḍapa* was still in hand in A.D. 1200, unless this was some repair. Inscriptions recording grants to the temple extend from A.D. 1103 to 1193. In an inscription of A.D. 1065 mention is made of the building of a Buddha *vihāra*, when provision was made for it together with the gods Keśava, Lōkēśvara and Buddha. Two years after this a Buddhist image of Tārā-Bhagavatī was set up. Attached to the temple of Kēdārēśvara was the Kōḍiya *maṭha*, a kind of college which was not only a celebrated seat of learning but was also a centre for the dispensing of medicines to all manner of sick persons, and, like the mediæval monasteries in Europe, for the distribution of food to the destitute and mendicant of all classes and sects.[1]

There are upwards of eighty inscriptions at Baḷagāṁve which tell us of the building of temples and the granting of money and lands for their upkeep; they also record the meritorious deaths of heroes and fanatical suicides. They are Śaiva, Vaishṇava, Jaina and Buddhist. The earliest known inscription here is one of the time of Vinayāditya Chālukya, which is interesting as being the earliest known stone record in Western India that has an emblem sculptured upon it—that of an elephant.

[1] See Rice's *Epigraphia Carnatica*, Vol. VII

GADAG

THE TEMPLES OF TRIKŪṬĒŚVARA AND SARASVATĪ

THESE two temples stand close beside each other, within the same enclosed courtyard, in the southern quarter of the town of Gadag. The temple of Trikūṭēśvara as originally built, was a double temple like that of Kāśiviśvēśvara at Lakkuṇḍi. It consists of the principal shrine, facing east, with a small closed hall before it, together with a larger open hall in front of this again. In continuation of this is a second smaller shrine facing the first. Between the two halls were entrances into the temple, but that on the north side has been closed up by a small shrine that has been built against it. The larger hall belongs to the smaller shrine on the east, and it is possible that the larger western shrine was built after the other and against it. But the original western shrine, which is about the same size as the other, is not seen from outside, for it has been built around with a later wall to form a closed-in *pradakshiṇa*, or circumambulatory passage around the outside of the older shrine walls (Plates CXVI—CXXII).

Within the western or principal shrine, upon one *śālunkā*, are three *liṅgas* in a line, and it is from this fact that the temple takes its name of Trikūṭēśvara, the 'Lord of the three peaks' or *pindis*. This is repeated in the additional small shrine on the north, but the eastern shrine contains a throne upon which an image once stood, the feet of which remain. The interior of the temple is very plain, the only work of any note being a very neat *kīrtimukha* doorstep before the entrance to the closed hall.

The exterior walls of the large pillared hall claim special attention. That portion, which in other temples is generally open, that is the part between the top of the parapet walls and the beams under the cornice, is here closed in with richly chased diaper-pattern stone screens. The surface is divided into scrolls with little figures within them. Each alternate square, in each alternate row, is perforated, some having little lozenge flowers left in them. The top part of the parapet or basement, immediately below this, has a slope outwards, it being the back of the seat which runs round the hall inside, and is decorated with panels containing figures which are separated from one another by pairs of little pilasters, while

above them runs a scroll band. Beneath this, and separated from it by a row of little *śikharas*, are similar panels of sculpture, separated by single pilasters; and, under these, again, are the usual basement mouldings as found in nearly all Chālukyan temples. Among the little images in these panels, many of which stand almost detached from the wall, are Bhairava, Narasiṁha, Lakshmī, Gaṇapati, Śiva, Vishṇu, Brahmā, Kṛishṇa, Mahishāsura-mardanī, dancing figures, musicians, ascetics and elephants. These Brahmanical images clearly show that the temple could not have been originally Jaina as has been supposed.

The deep overhanging cornice of the hall, like most cornices of this period, is, in section, a *cyma reversa* curve, while that of the adjacent small temple of Sarasvatī is a perfectly straight cornice. The mouldings above the cornice are made up of the usual string courses of little lions and *chaitya*-window ornaments, which surmount the walls of most Chālukya halls.

The spire is a late addition of brick, mortar and whitewash, and the *Nandi*, on the front, is also made up of these materials. Successive coats of whitewash have almost entirely obliterated the fine tracery upon the jambs of the doorways.

THE TEMPLE OF SARASVATĪ

Some of the best work in this group is to be found in the neighbouring small temple of Sarasvatī, the goddess of learning, which stands on the south side of Trikūṭēśvara and close to it, facing north. On the outside of the temple there is not much calling for special notice beyond the remains of a very neat basement round the hall, but the pillars within claim particular attention, since they are most beautiful specimens of Chālukyan work. The four central ones, supporting the beams of the central compartment of the ceiling of the open hall, are of one pattern, the rest being in pairs. These four rise straight from the floor to the roof; the others stand upon the surrounding low wall or seat. Each of the central pillars is moulded from the ground to about half way up the shaft with the same horizontal mouldings as are usually found on the basement of the walls of richly-finished shrines. The shaft rises from a square with recessed corners to an octagon and thence to the round at the thinnest part of the shaft, near the neck below the capital. The lower member of the capital is a flattened disc, surmounted by a larger spreading octagonal member. All the mouldings, up to the capital, are profusely decorated. The facets on the bases and the octagonal sides have well-cut little figures, but these have been much injured. The little groups on the octagon represent the *ashṭadikpālas*, which are so often repeated, in some way or another, in these temples. The hanging festoon of beads, above these, is also a favourite bit of detail, which is very elegant and appropriate to its position. The bracket, above the capital, which supports the ends of the cross beams, is also richly wrought; and the little square flower, with the deep incisions between each, makes, when repeated as it is here, an exceedingly neat string course ornament (Plate CXVIII).

The pair of pillars in advance of these, which stand on the corners of the stone seat, one on each side of the entrance, are the most elaborately worked of all; and there are, perhaps, no other pillars throughout the whole extent of Chālukyan handicraft left to us which are equal to these for the crowded abundance of minute work which covers their surfaces. The ornament consists of repetitions of miniature shrines, tiny pilasters, panels containing Liliputian gods, goddesses and attendants, rampant lions, and a host of other detail.

The little pilasters are worked out in all their *minutiæ* as completely as they would have been on their full scale; and the figures which fill all the little panels, some of which are no more than an inch or two in height, are carved in high relief, and are almost detached from the pillar. They are adorned with necklets, bracelets, anklets, and a profusion of other jewellery, each bead and jewel being fashioned with the most careful and delicate touch. Here, again, we find the same brackets over the capital, but even more fully decorated than those above the first pillars described. The scroll forming a band along the top of these is very effective, being so deeply cut that the dark shadows of the interstices contrast sharply with the high lights of the design.

Although these pillars are so elaborately carved, yet, for good taste, the ornament is far too crowded with detail; and so, in contrast with them, stand the other pillars beside them. The various patterns of pillars in this little temple are so totally different in treatment that, had they been found isolated, they would have suggested different periods or widely different localities. The pillars of the third pair are not copies of any stereotyped pattern, for, as far as I know, they are not met with again within the limits of Chālukyan work in the Bombay Presidency. The great charm about them is the beautiful diaper pattern around their shafts, of which there is just sufficient to make us wish for more. It is a simple lozenge-shaped diaper, each division being filled with a flower; and the deeply-cut channels between each, making the flower-cubes stand out in sharp relief, enhance the crisp effect of the work.

The ceiling of the hall, or what remains of it, is particularly worthy of notice. It is a close copy of a purely wooden construction translated into stone, line upon line. It rises above the square space between the central four pillars, and, in section, it is vaulted. Deep

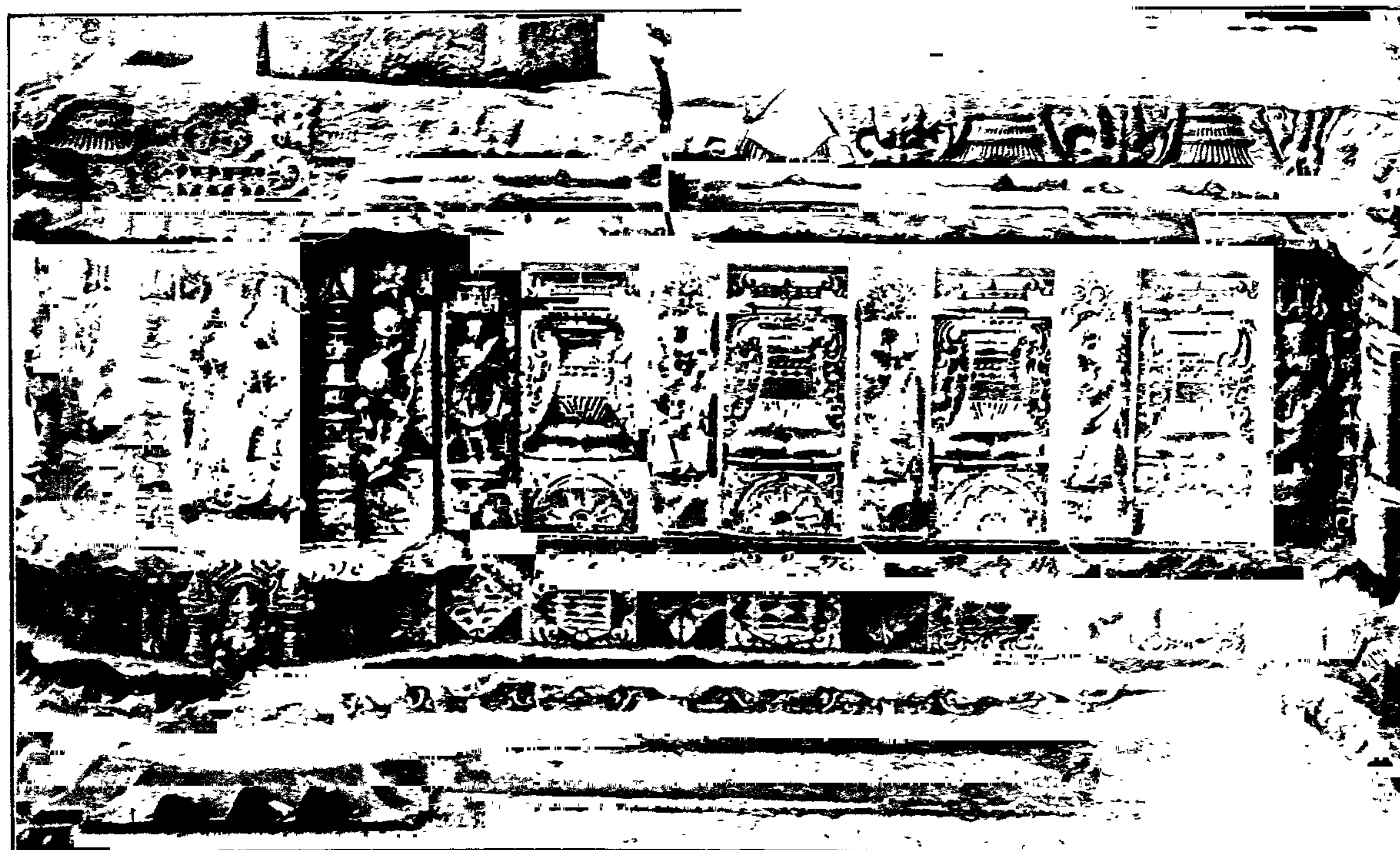


Fig. 33.—Basement wall of Sarasvatī temple, Gadag.

ribs cross and recross each other, and, from their intersections, hang lotus buds as pendants. Running round through the principal ribs are square connecting bars, completely detached

from the rest of the roof. The illustrations will explain the arrangement better than description (Plate CXXII). What was, no doubt, the prettiest feature of all, the central pendant, has, unfortunately, been broken away.

The simple decoration of the outside of the basement wall surrounding the hall is exceedingly neat and effective, and is in marked contrast with the overloaded walls of Trikūṭēśvara (Fig. 33). There is quite as lavish a display of ornamental detail in this little temple as there is in the other, but it is generally applied with better judgment and taste. The simple, straight-lined cornice adds to its general appearance; it is lighter and more graceful than the heavier curved cornice which was so much used.

Within the shrine is an image of Sarasvatī seated upon a high pedestal or throne but sadly mutilated, having her four arms lopped off at the elbows. Her image has already been described in the Introductory Note (Fig. 3).

Amongst the inscriptions collected together at the temple of Trikūṭēśvara, and now permanently built into the wall of the courtyard, one records a grant made in A.D. 1062 to the god Trikūṭēśvaradeva in the time of the Western Chālukyan king Āhavamalladēva II. A second records a grant in A.D. 1101, and has the emblems of a *liṅga*, a priest and a bull. A third is dated in A.D. 1193, and relates to the Hoysaḷa dynasty. It is a grant of Vīra Ballāḷadēva who, having wrested the country from the Yādava dynasty of Dēvagiri, had fixed upon Lokkiguṇḍi (Lakkuṇḍi) as his capital. In this inscription, which begins with an invocation to Vishṇu, it is stated "they have named the god Trikūṭēśvara on account of his three stationary *liṅgas*, and they call him Chatuḥkūṭēśvara because of one more which is capable of motion" (perhaps the priest). A fourth records a grant by the prime minister of the Hoysaḷa king Vīra Ballāḷadēva in A.D. 1199, the emblems upon it being a *liṅga*, a priest and a bull. A fifth speaks of the *agrahāra* (lands or villages conferred upon Brāhmaṇs for religious purposes) village of Kratuka (Gadag) in the Beḷvola Three-hundred. It records a grant made in A.D. 1213 to the god Trikūṭēśvara while the Yādava king Siṅghaṇadēva was reigning. And, lastly, there is an inscription recording a grant by a Vijayanagara king, dated in A.D. 1539.[1]

THE TEMPLE OF SŌMĒŚVARA

This temple, which, at some period in the distant past, had been desecrated, and consequently abandoned as a regular place of worship, has, of late years, been used to house a small private school. It is situated in the middle of the town not far from the police *chāvaḍi*. It is a good specimen of a fully developed Chālukyan temple, but has lost its forward open hall, if, indeed, it was ever built, together with the cornice over the south porch and the upper storey of its tower. It is fully decorated, but, although the ornament itself is rich and good, it is far too crowded, especially over the basement, for good taste. The architects were fond of the frequent repetition of detail, and indulged in this propensity of theirs to its utmost extent. The pilasters along the walls, with the constantly repeated niches and miniature *śikharas* become almost painfully monotonous, while the string courses of high lights and deep shadows in the basement run round the whole building with the most perfect regularity (Plates CXIX and CXXI).

[1] *Indian Antiquary*, II, 296 *et seq*

The doorways are richly decorated, the eastern one being more so than the southern, but neither so elaborately as those of Kāśiviśvēśvara at Lakkuṇḍi. Over the outer eastern doorway is Gaja-Lakshmī; over the others are images of Śiva, but so roughly and clumsily cut that it is possible they are the handiwork of the Liṅgāyats.

Upon either side of the antechamber doorway there has been a panel of fine flowing perforated arabesque, but most of it has been broken away, and the rest is covered with dirty oil which has dried and caked all over the surface.

The ceiling of the southern porch is beautifully worked. On the south side of the shrine, projecting from the wall outside, is a very neat little basin, into which the water flows out from the washing of the *linga* by a channel through the wall. But this is not the usual side for the exit for water from the *liṅga*, which should be on the north. It is quite likely, therefore, that this *linga* is not the original occupant of the shrine (Plate CXXII).

THE TEMPLE OF RĀMĒŚVARA

Close beside the temple of Sōmēśvara, and parallel with it, but very much shut in by houses, is the temple of Rāmēśvara, of exactly the same style and plan as the other. Only three courses of the spire remain which are similar to the last. The walls between the basement and the eaves are very plain, and are only relieved by simple perpendicular panelling.

ḌAMBAḶ

THE TEMPLE OF ḌOḌḌA-BASAPPĀ



Fig. 34.—Pillars in the porch of Ḍoḍḍa-Basappā temple, Ḍambaḷ.

IN the temple of Ḍoḍḍa-Basappā at Ḍambaḷ, thirteen miles south-east of Gadag and sixteen south-west of Ittagi, we come upon the plan of the Chālukyan temple in its fullest development, where it has left the rectangular for the star-shaped plan with many angles.[1] The general outline of the plan of this particular temple is not unlike the Fig. 8, with a serrated edge all around (Plates CXXIII and CXXV). This is obtained by revolving a square about its centre, its angles stopping at points equidistant from one another, the angles and re-entrant angles thus formed, being the perimeter of the plan. The shrine is planned on twenty-four salient angles, and the hall on thirty-two, but the continuity of these is broken where the shrine joins the hall and where the porches come. This is the only known example of this class in the Kanarese districts of the Bombay Presidency, and was, perhaps, due to the incursions of the Hoysaḷas who seem to have been inclined towards this style.

The Chālukyan style is here at its furthest point of divergence from the original Dravidian from which it started, and it would be almost impossible, without the intermediate steps, to discover anything in common between this temple and that of Virūpāksha at Paṭṭadakal. We have a new order of things entirely;

[1] Other star-shaped temples that might be mentioned are to be found at Haḷēbīd, Somnāthpur and Belūr in Maisur, Nilanga in the Nizam's territory, Kokamthān in the Ahmednagar district, the temple of Sūrya at Rānpur in Rājputanā, at Ramgarh in the same province, and at Seori-Nārāyan in the Central Provinces.

it is all angles, and the result of these being carried right up the tower is that the latter is chopped up into innumerable little blocks, each with its own mosaic of lights and shadows. This arrangement, though novel, is by no means so pleasing as the square-planned towers; it loses vigour and *motif*, and is weak and almost insipid. The storeyed arrangement has nearly disappeared, but is still traceable, there being six storeys above the cornice and between it and the crowning member.

This angular arrangement in the plan has been repeated in some of the pillars. We have already found it in pillars at Nannēśvara at Lakkundi and Virūpāksha at Aihole.[1] There are, perhaps, no pillars in Chālukyan work that are designed with more complications than these (Plate CXXIX and Fig. 35), and they must have required the utmost amount of patience and care in their chiselling. The pillars of the *mandapa* are of the same style as those in Kaśiviśvēśvara at Lakkundi, though not so elegant or quite so graceful in outline (Fig. 35).



Fig. 35.—Pillar in the hall of Dodda-Basappā temple, Dambal.

Over the entrance to the shrine is a beautiful architrave which is most elaborately sculptured (Plate CXXVI). The central figures have been knocked out, but similar architraves, elsewhere, leave us in no doubt as to what figures occupied this space. They were Brahmā, Śiva and Vishnu, the one or the other of the last two being placed in the centre according to the dedication of the temple to Śiva or Vishnu. The conventional tails of the *makaras* are masterpieces of florid arabesque. The whorls and lines have an ease of flow which is quite free of all restraint or hardness of outline. The little figures above are the regents of the eight points of the compass, each being seated upon his own *vāhana* or vehicle. Beneath this, and before the shrine doorway, is a finely carved doorstep or *ardhachandra*. These two objects are altogether in the dark, and can only be properly seen by the aid of a lamp.

Standing in the main hall, against the back wall, are three loose figures, one being that of Brahmā with his five heads and his goose *vāhana* beside him; the others are of Sūrya (Plate CXXX).

As at Kāśiviśveśvara there were two doors and two porches to this temple—one on the south and one on the east. The latter has been very elaborately decorated with filmy bands of fine carving up the sides, but has been very much destroyed, what remains being encrusted with old whitewash. Before the east door is an extension, roughly built, covering in a colossal bull which faces the shrine.

[1] Fig. 15.

UNKAL

THE TEMPLE OF CHANDRAMAULĒŚVARA

THREE miles to the north of Hubli, a junction on the Southern Marāthā Railway, is the little village of Unkal, in the middle of which is the old temple of Chandramaulēśvara (Plate CXXVII). Like most of the old Chālukyan shrines, it has been appropriated by the Liṅgāyats; and, though in a very dilapidated condition, it is still used by them. The *maṇḍapa*, or hall, has entirely disappeared, but traces of its foundation show its position and size.

The plan of the shrine is quite unlike that of any other temple met with in these districts. Instead of having a single entrance from the hall, it has four entrances, one on each of its four sides, each of which is provided with its own antechamber (Plate CXXV). On examining the little dedicatory images on the blocks above the doorways, it is seen that two of them are the usual Gaja-Lakshmī, the other two being Sarasvatī. This last image, placed above a shrine doorway, is very unusual, and I know of no other instance, save the case of one of the shrines in the temple at Dēgāṁve in the Belgāum district. Sarasvatī is the consort of Brahmā, and coupling this fact with the arrangement of the four doors into the shrine, it seems possible that we have here an old temple originally dedicated to Brahmā, the four-faced deity, one of whose faces looks each way. If such an image occupied this shrine one face would look out through each doorway. In the shrine is now the ubiquitous *linga*, but in the west antechamber, placed upon a low pedestal on the floor, is a four-faced head which the villagers call *pañchānana* (the five-faced Śiva) notwithstanding the fact that there are only four faces.[1] It certainly looks more like a head of an image of Brahmā, and possibly of the image that once occupied the shrine. It has been asserted that Brahmā is never worshipped as the principal deity in a temple, but this is wrong, for there is the celebrated temple dedicated to his worship at Pushkar near Ajmer, and another old one at Khēḍ-Brahmā in Idar territory,[2] both in full use. Several old temples, originally dedicated to his worship, have lately been found in various parts of Rājputānā and Kāṭhiāwāḍ.[3] In the

[1] We have already noticed a proper *pañchānana* linga, with five faces on it, in the tank at Mahākūtēśvara.

[2] Fully described in the Archæological Survey of India *Annual Report*, 1906-07, 171.

[3] See the Annual Progress Reports of the Archæological Survey of India, Western Circle, 1898-99, 19; 1904-5, 47; 1905-6, 51; also see the *Pioneer* of the 23rd July 1908, for an account of a temple at Kodlakal in Malabār.

Dhārwār district, alone, grants are still given to at least eight different modern temples for the worship of Brahmā.

Upon the outer walls of the temple are found images of all the principal deities, among which are Brahmā, Vishṇu with his incarnations, and Śiva in his different forms. The *śikhara* has disappeared. The outer doors of the antechambers are flanked with perforated screens, those of the north, south and west doors being a very prettily-chased grating with the alternate perforations filled with lozenge-shaped flowers. Each of the panels of the east doorway is filled with a beautiful scroll of arabesque with little musicians filling each of the whorls (Plates CXXVIII and CXXIX). Above this door is the usual sculptured architrave with three little niches for the images of Brahmā, Śiva and Vishṇu. These appear to have been cut out, possibly because Brahmā occupied the centre and was thus objectionable to the Liṅgāyats, in this position.[1]

[1] Another old temple with four porches is that of Siddhēśvara on the hill at Māndhātā in the Central Provinces which now holds the *liṅga*. There is also a small ruined one in the village of Sinnar in the Nasik district. It was a favourite place with the Jains for their *chaumukha* temples, such as that at Gersāppā described further on.

BĀLAMBĪD

THE TEMPLE OF KALLĒŚVARA OR KALAMEŚVARA

THIS temple is very much of the same style as that of Kallēśvara at Kukkanūr, but less ornate and altogether an inferior building. It is also a later structure. Bālambīd is a village about six miles east of Hāngal. It seems to be quite complete, and does not appear to have suffered much, if at all, at the hands of man. This may, in great measure, be due to the total absence of images upon the exterior, though it was evidently intended to have had some about the roof and tower, but the blocks were left uncarved. The Dravidian storeyed arrangement of the tower is plainly seen (Plate CXXVII).

DĒGĀṀVE

THE BASTI OR KALLA-GUḌI

DĒGĀṀVE is about twenty-five miles south-east from Belgāum. The temple, known as the Basti or Kalla-Guḍi, is situated in the middle of the village. It is a decorated mediæval temple constructed upon a rather unusual plan. The building consists of a long pillared hall, running from north to south, in front of three shrines on the west side, the middle one projecting forward into the hall in advance of the other two (Plates CXXXI—CXXXIV). To what three deities the temple was originally dedicated it is difficult to say, for the images upon the blocks over the shrine doors are perplexing. Over the central one is the peacock—Sarasvatī's *vāhana*—and one would naturally expect to find her image within.[1] But there is now an image of Lakshmī-Nārāyana. There is no mistaking the peacock, for it has the large ornamental tail and crest as in the representation on the front of the seat of Sarasvatī in her temple at Gadag (see Fig. 3). The south shrine has an image of Sarasvatī herself, upon the block, with four arms and hands, holding the *ankuśa, pāsa, mālā* and book, but in the shrine is an image of Vishṇu. Again, over the north shrine doorway occurs an image of Mahākālī, and, within the shrine, Mahākālī's image is set up. This may be the original image, and it is possible the three shrines held three goddesses, namely, Sarasvatī, Lakshmī and Mahākālī, the consorts of the triad of deities so constantly met with in these temples, especially above the entrances to the antechambers—Brahmā, Vishṇu and Śiva.

But there is an inscription in the temple which records the building of the shrines of Śrī-Kamalānārāyaṇa and Śrī-Mahālakshmī, with their porticoes and spires, in the village of Dēgāṁve, which had been granted in perpetuity to Brāhmaṇs, by Tippoja the *sūtradhārin*, or architect, of the god Baṅkēśvara, son of Holoja of Hūvina-Bāge. It ends up with a salutation to Śrī-Gaṇadhipati. Another, in the same temple, is a grant by Kamalādēvī, queen of the Kādamba chief of Goa, Śivachittavīrapermāḍidēva, to Brāhmaṇs of the village of Dēgāṁve, in *Kali Yuga* 4276 (A.D. 1175).

The first inscription might refer to one shrine containing the image of Nārāyana with Lakshmī in his lap, such as we now find in the central shrine, or it might refer to two shrines

[1] It is also the *vāhana* of Kārtikēya as we found upon the temple of Huchchimalli-Guḍi at Aihole.

with the god in one and his consort in the other. As the inscriptions are engraved upon the wall on either side of the entrance of the central shrine it is most probable that that shrine alone is referred to. But, again, this is a shallow chamber, without an antechamber, built against the back wall, and there is no indication of it outside at the back of the temple. The other two shrines are built in the ordinary way, off the hall, with their antechambers (see plan, Plate CXXXIII). In any case it seems certain that the three deities were represented in the temple, either by images of themselves, their *saktis*, or both as in the central shrine. In old Kanarese inscriptions we have several references to the worship of this triad, and, as we have seen, they occur over the antechamber doors of most temples.

In addition to the entrances into the hall opposite the end shrines—there is none opposite the middle one—there is another at the north end, around which is a broad band of boldly-carved scrollwork which is strikingly like that which is often found in the earlier temples and the later caves (Plate CXXXII). In the corresponding position at the south end of the hall, instead of a doorway, there is, on the outside, a niche containing a great *nāga* slab on which two serpents entwine, a male with three hoods and a female with one. It reminds one much of the similar very old one at Banavāsi.

The pillars in the hall, as will be seen in the photograph (Plate CXXXI), are of a different type to those at Ittagi, Baṅkāpur, Tiḷivaḷḷi and others we have been considering. There is very little lathe work in these. Instead of the round bulbous section in the middle of the shaft, there is, here, a square block of the same dimensions, in plan, as the square pedestal below.

The large square bays of the ceiling, in front of the two end shrines, have domed ceilings which are beautifully carved in ascending concentric cusped rings, from the centre of which depends a great lotus ornament (Plate CXXXIV). This is surrounded by a circle of six smaller pendants. These ceilings are very like some in the marble temple of Vimala Śā on Mount Ābū.

The inscriptions referred to above are on three large slabs, built into the wall on either side of the central shrine, as it projects into the hall, two on one side and one on the other. Upon a pillar at the south end of the hall is another inscription.[1] It is quite possible that these refer to the central shrine only which was built in between two older temples and linked them up into one.

[1] Bombay Br. of the Royal Asiatic Society's Journal, Vol IX, p. 294.

BELGĀUM

OLD TEMPLES IN THE FORT

THERE are three old temples in the fort at Belgāum. Two of these are Jaina and one Brahmanical. They have already been described in Dr. Burgess' *Report of the First Season's Operations in the Belgaum and Kaladgi Districts.*

THE JAINA TEMPLE FACING NORTH

This temple, which consists of an outer, open, pillared hall, an inner closed hall, an antechamber and shrine, faces the north. This is not unusual in Jaina temples, which face any of the four cardinal points. The *śikhara* is of the stepped-out variety, in pyramidal form, like that on the north side of the lake at Bādāmi, already described; and the roof of the hall is in the same style. In the *śikhara* is the small upper shrine so often found in Jaina temples (Plates CXXXV and CXXXVI).

The outer walls of the temple are very plain, being decorated only with flat horizontal bands. The pillars of the outer hall are of the round polished style so common in these temples, such as are seen in the temple at Baṅkāpur, though not quite so elaborately moulded. In this hall is a fine domical ceiling, with central pendant, after the style of the Hāngal one; and, like that, it has the *ashṭadikpālas*, of which one is missing, in the corners above the pillars. Arranged around, within the dome, are eight *makara* brackets, but the images which rested on these have disappeared. Running round the lower octagonal part of the dome, is a row of little seated and standing Jinas in niches.

Upon examining the plan[1] it would seem that this open hall was a later addition, for standing out into the floor are two pillars, with their superstructure, of what seems to be the porch of the inner hall. This porch would not have been necessary had the outer hall been part of the original plan. A portion, only, of the parapet wall of this hall now remains in the north-west corner. Upon it are carved pairs of small figures.

[1] *Report of the First Season's Operations*, Plate IV.

The door of the inner hall, which was probably the original outer door of the temple, is richly carved, and on the dedicatory block above it is a seated Jina. The pillars in this hall are of the variety used in the temple at Dēgāṁve, with the square block in the middle of the shaft. Upon these blocks is incised arabesque ornament.

The door of the antechamber has perforated side screens, more elaborately carved, if anything, than those at Unkal. Above this door is a dancing male figure, remarkably like a *tāṇḍava* image of Śiva. It appears to have had eight arms, which are now broken off, and to wear a crown, but the face is mutilated. This image may have been inserted by the Liṅgāyats who appropriated many Jaina temples.[1]

The shrine doorway is also elaborately carved, and has a seated Jina upon the dedicatory block. Within the shrine is a throne for an image, but the latter has disappeared.

There were two stone tablets near this temple, which were taken to the museum of the Bombay Branch of the Royal Asiatic Society, both of which record a grant to the high priest in A.D. 1205, for the purpose of a Jaina temple of the Raṭṭas which had been built by king Bicha.[2]

THE JAINA TEMPLE FACING SOUTH

This temple, or what remains of it, for the shrine does not now exist, stands at a short distance to the north-east of the last. It consists, at present, of a closed hall with a deep verandah before it at the south end or front. Save for some very neat ornament upon the outside parapet wall of the verandah, the exterior is quite plain. The superstructure of the original roof has gone, and the building has been made watertight with a coating of concrete and plaster (Plate CXXXIV). Upon the front edge of the roof three sculptured slabs remain.[3] There were, no doubt, two others, one at either extreme end. The centre slab has upon it a seated Jina with the hands in the lap and an attendant standing on each side of him. On the west one is a *dēvī* or goddess, four-armed, holding in her upper hands the *ankuśa* and *pāsa*, the symbols of Brahmī. Her lower hands are broken away. Upon the east slab is another *dēvī* whose identity it is not difficult to determine, for the *chakra* and the *śaṅkha,* which she carries, declare her to be the female counterpart of Vishṇu. Now it will be noticed that the central slab is of a different shape, and has a different style of carving to the others. On the dedicatory block above the shrine door is Garuḍa. These facts seem to point to the possibility of the temple having been a Vaishṇava shrine, and possibly dedicated to a Vaishṇava goddess, the three central slabs then containing Brahmī, Vaishṇavi and Mahēśvarī, in this order from west to east. At some period, perhaps when the neighbouring Jaina temple was built, this one, being in disuse at the time, was appropriated.

As in the Dēgāṁve temple, the front row of pillars had figure brackets supporting the consoles under the eaves, but these have been removed. The cornice is in a very dilapidated state and the falling masses from it have badly damaged the basement stones. The larger image upon the verandah wall, on either side of the entrance, looks like that of Vishṇu as a *dvārapāla*

[1] See *Report of the First Season's Operations*, Plate V.

[2] *Journal of the Bom. Br. R. A. S.*, X, 184.

[3] When I first visited the temple the one on the west side had fallen, and was lying upon the ground on its face, partly embedded in the earth. It has since been replaced in its old position.

The hall is divided into one long central nave, from front to back, and a long side chapel on each side. These latter were closed off from the central nave by perforated screens fixed between the pillars, a portion of which still remains in the north-west corner. In the middle of each of the side walls is a big niche for an image, but they are now empty. Another temple provided with long side chapels like this one is that of Sōmēśvara at Nāregal, ten miles south-east of Ron, in which, in the west side one, are still two images—of Nārāyana and Lakshmī—remaining in place on the long running altar. Dividing these chapels from the centre hall are also perforated screens.

THE TEMPLE NEAR THE BARRACKS

All that remains of this temple is the closed hall; the shrine, antechamber, porches and outer hall, if it had one, have disappeared. When British troops were first quartered in the fort this building appears to have had another room added to it, where the shrine once stood, and was thus, with other additions, converted into a Sergeants' Mess with this cryptic label attached, " Qrs. No. 2 ". The interior was then whitewashed, but the beautifully moulded pillars and a finely-carved antechamber doorway were spared that degradation. The outside walls are moulded in much the same simple style as the Jaina temples just described, while the doorways are fully decorated. There are indications of porches which stood before the north and south doorways and a porch or outer hall before the eastern door (Plate CXXXV).

There are four fine pillars within, of the style of those at Dēgāṁve, but of better proportions and finer detail. In the walls are elaborately framed niches for images which are now empty.

The inner doorway, which was that leading into the antechamber when that existed, is very richly sculptured. There is a splendid architrave above it, whereon are sculptured the three gods Brahmā, Śiva and Vishṇu, Śiva occupying the centre in his *tāṇḍava* form. Between them are dancing figures and musicians, together with little images of *dēvīs*. On the dedicatory block is Gaṇeśa, who is generally found in this position of honour in later Śaiva temples, and more especially in those further north. Upon the pilasters of the door jambs, one on either side, are Brahmā and Vishṇu. Beyond the pilasters is a vertical narrow band of perforated scroll work (Plate CXXXVI).

THE TEMPLES AT THE GOKĀK FALLS

SOME of the finest natural scenery in the Bombay Presidency is to be found in the vicinity of the Gokāk Falls in the Belgāum district, and about five miles from the town of Gokāk. Here the river Ghatprabhā, flowing eastwards, precipitates itself over a sheer cliff into the valley, a hundred and eighty feet below, amidst wild surroundings of rugged boulder-strewn hills and cactus jungle. But, unfortunately for the picturesque, its beauty is marred by the close proximity of a cotton mill and a modern suspension bridge which spans the crest of the Falls. But where modern masonry offends, the crumbling ruins of several ancient shrines, half hidden by cactus and boulder, add, by their fretted walls, a charm to the whole scene.

The largest temple here is that of Tatēśvaradēva or Mahāliṅgēśvara upon the south side, which is still in use. It faces the north; and, unless it was so placed in order to face the Falls for some reason, it is not at all likely that it was originally dedicated to Śaiva worship. Yet it appears to have images of Śiva as *dvārapālas* to the antechamber door. It is a fairly late temple. Around about it are several small shrines of sorts but none of any special interest (Plate CXXXV).

On the north side of the Falls are some small shrines of earlier date than the big temple on the south, but they are badly ruined. There is a little shrine, with antechamber, just at the end of the suspension bridge, which has Lakulīśa above the shrine door. Lying beside it are images of Sūrya with his boots, and Śiva with three heads (Plate CXXXVI). The ceiling has a nine-panelled slab with Mahākālī in the centre and goddesses in all the others, save one which contains Ganeśa. This temple faces east.

Up above the last is another small temple with three shrines facing south, which has an *ashṭadikpāla* ceiling with Śiva in the centre panel. To the east of this is another small shrine.

GERSĀPPĀ

OLD SITE AND RUINED TEMPLES

THE modern town of Gersāppā lies upon the right bank of the Shiravatī river, which flows between the Bombay Presidency and the state of Maisur. It is the terminus of the navigable portion of the river, which, eighteen miles to the west flows into the Indian ocean. About a mile east of the present town, up several turns of the river, and upon the other side, are the site and ruins of the ancient town of Gersāppā, which is now overgrown with dense jungle. A few forest paths traverse the site, and it is by these, alone, that access is had to the only remains of note now standing. For the last three hundred years Gersāppā appears to have been in ruins, for the traveller Della Valle in A.D. 1623, who accompanied a Portuguese embassy to Venkatappa at Bednur, went by Gersāppā, where he found that the city and palace had fallen into ruin, and were overgrown with trees. The Shiravatī was the most beautiful river he had ever seen, and the country was so famous for its pepper that the Portuguese called the queen of Gersāppā the 'Pepper Queen'. Pepper is still one of the chief garden products in these districts.

Eighteen miles, by road, up the *ghāt*, brings one to the famous Falls near the village of Jog. They are a sight never to be forgotten. The river Shiravatī here throws itself over a perpendicular precipice with a fall of 830 feet. As the river approaches the face of the cliffs, it splits up into four separate channels forming four different falls, but, during flood time, in the monsoon, it hurls itself over in one mighty mass, clear of the rock face until it reaches the boiling waters away down in the depths below. At the bungalow above the Falls are kept two old visitors' books which are curious reading. One of the very earliest entries is by the Bishop of Madras, who stayed a week here in December, 1843. He wrote: "The Bishop of Madras passed a week in the neighbourhood of the Gersappa Falls and is thankful to Providence for having been permitted to visit the most glorious work of Nature's God that he has ever seen or ever hopes to see." Captain Newbold, in August, 1845, wrote "I lay on this shelf [a mass of rock projecting out over the Falls with a drop of 830 feet beneath it] and drew myself to its edge, and as I stretched my head over the brink, a sight burst on me which I shall never forget. I have since looked down the fuming and sulphurous craters of Etna and Vesuvius, but have never experienced the feelings

which overwhelmed me in the first downward gaze into the abyss at Gersappa. One might gaze for ever into that seething chasm where the mighty mass of the Shiravatī's waters ceaselessly buries itself in a mist-shrouded grave." It is in the lower reaches of the river, just below the Falls, in the bosom of the well-nigh impenetrable and silent forests that the old site of the city lies.

The remains now consist of several ruined temples, chief among them being that called the Chaturmukha-Basti, a cruciform-planned temple having four porches, one facing each of the four cardinal points (Plates CXXXIII, CXXXVII and CXXXVIII). The temple contains in its central shrine, which has four doors, the *chaumukha* or *chaturmukha*, which is a square altar or pedestal with four seated life-sized Jinas, one on each side of the square facing each door. The spire, if it ever had one, has disappeared. Around the temple was a verandah, the solitary columns of which still stand, the roof slabs having been removed.

Other temples here, in a more or less ruinous state, are built of laterite, and are only of interest on account of the images and inscriptions which have still escaped the spoilers. The temple of Vardhamāna Svāmi, now deserted, contains a fine black stone image of the *tīrthankara*, almost perfect. Across the footpath from it is the temple of Nēminātha, also deserted, but with a fine large image on a circular *āsana*, the back of which is composed of three pieces neatly joined and elaborately carved. In Pārśvanātha's temple many images have been collected from other shrines. To the west of it is a large stone building with long stone beams, and in a corner of this are nearly a dozen neglected images of standing Digambara Jinas, all huddled together. Kade-Basti wants its roof; it contains a black stone figure of Pārśvanātha, with the *śeshaphāna* beautifully carved. At the Vīrabhadra *deval* a large tree has grown up on what was once the back wall of the shrine, where there is a fine image of Vīrabhadra with arrow, sword, shield and bow, who wears high wooden sandals (*khadavas*). In the south-east corner of Pārśvanātha's temple is a little ruined cell containing, in and round it, a curious collection of *jetiga* stones, a little brass horse and horseman, a *linga*, stones bearing rudely-carved human figures and inscription stones (Plate CIV).

BANAVĀSI

THE TEMPLE OF MADHUKĒŚVARA

BANAVĀSI is situated eighteen miles south by west from Hāngal. It is a straggling village on the left bank of the Vardā river, and is a very ancient place. The old walls, built principally of brick, and which are now represented by great mounds, broken here and there by the roadways through them, do not embrace anything like the whole extent of the present village. Even in early times, when these were intact, buildings of sorts existed in no small number without the walls, as brick foundations and other evidences prove. We might, then, safely conclude that these walls were those of an inner citadel.

Banavāsi was the chief capital of the early Kādambas, and its conquest by the Chālukya king Kīrtivarman I. is mentioned in the inscriptions, when it was known as Vaijayantī. Later on, it was under the Kādambas of Hāngal whose family god was Jayantī-Madhukēśvara. But before these times it was an important place, for it was to Vanavāsi that the Buddhist teacher was deputed, in the third century B.C., shortly after the great council which was held at Patliputra in the eighteenth year of Asoka. It is mentioned by Ptolemy under the name of Banauasi. The earliest mention of the place in the inscriptions is in the Aihoḷe inscription of A.D. 634-5. It was in the vicinity of Banavāsi that the five Pāṇḍavas are supposed to have resided during their exile, and this is mentioned in an inscription at Baḷagāṁve. The Banavāsi province held twelve thousand towns and villages during the time of the Chālukyas.

The temple of Madhukēśvara is now covered with whitewash, red-lead and plaster. What appear to be the oldest remains in the place are the ruins of several old brick *stūpas* outside the town to the north-west. We opened two of these, but found that they had been previously dug into, and quite a third of their height cleared away. The brick-work had been well and regularly laid. The diameter at ground level of the largest *stūpa* was found to be about thirty yards. The bricks were of a very old type, being very large and flat.

In the courtyard of Madhukēśvara are two principal temples, which are quite close to one another, but not quite parallel, making an angle with each other of nearly seven

degrees. There is nothing very interesting in the buildings themselves. At the temples are two very good pieces of stone carving, though of no great age, namely a litter or *chārpāi*, kept in a room on the south side of the court, and a throne which stands beside the doorway within the larger temple. There are, lying about, several pillars and other fragments of an older and more ornate temple than the present ones; and, in the entrance to the court, within a niche, is installed part of the shaft of one such pillar as an object of worship.

Coeval, perhaps, with the brick *stūpas* is a large slab preserved in one of the small shrines which surround the courtyard. It is an upright slab of black stone upon which is carved, in bold relief, a *nāga* or five-hooded serpent, while round the margin or frame runs a short inscription in letters which seem to belong to the second century A.D. It records the gift of a *nāga*, a tank and a monastery by Mahābhōjī Śivakhadanāgasirī, the daughter of the great king. The *nāga* was made by Naṭaka, the pupil of Āchārya Idamōraka of the town Saṁjayantī.[1]

Without the courtyard, and before the temple, stands a very large 'Jaganātha' car, and near by are several small ones. These are all decorated and drawn in procession down a great broad street through the village on a certain day of the year, when the images from the temples are given their annual outing. These great cars are a prominent feature in temple processions in the Kanarese districts and southern India, and there is hardly a village that does not possess one at least.

In and around the temple of Madhukēśvaradēva are several inscribed slabs. One of these records a grant in the year A.D. 1068; and there are Vijayanagar inscriptions dated in A.D. 1368 and 1399. The inscription on the carved litter or cot for the god, already mentioned, runs thus: "In the year *vibhava*, in the dewy season, in the month of Māgha, in the bright fortnight, on Wednesday the day of the *Śivarātri*, this handsome litter of stone, intended for the festival of spring, was given to Śrī-Madhukēśvara by king Ragu of Sōdā (probably Sonda) at the prosperous city of Jayantipura, in the pavilion used as a hall of audience." The date is probably A.D. 1628.[2]

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1 *Indian Antiquary*, XIV, 331.

2 *Indian Antiquary*, IV, 207.

BILGI

THE TEMPLE OF PĀRŚVANĀTHA

THE country around Bilgi, in North Kanara, is very pretty. It is broken up into hills and valleys, the latter being terraced out into rice fields and gardens where the *supāri*, pepper vine and cardamom flourish, while the former are covered with dense and luxurious forest. The banks on either side of the lanes and roads are covered with ferns, bracken and moss, and wild flowers abound.

There are here three old temples, the largest and most important being that of Pārśvanātha. All three are in the Dravidian style, but seem to be of no great age (Fig. 36).



Fig. 36.—Gargoyle from Bilgi.

HUBLI

THE TEMPLE OF BHAVĀNĪŚAṄKARA

IN Rāyara-Hubli, or the old town, is the temple of Bhavānīśaṅkara and beside it are three others to Nārāyaṇa, Bhavānīśaṅkara and Gaṇapati, with carved figures on the walls. A fine broken image of Sūrya and an inscribed slab were lying outside.

ARASĪBĪDI

ANCIENT SITE AND TEMPLES

ABOUT nine miles south by east from Aihoḷe, and situated amongst the hills, is the old site of Arasībīdi. It is said to have been originally called Vikramāpura and to have been one of the capitals of the Western Chālukya king Vikramāditya VI. There is little now to show that it ever was a place of importance—two Jaina temples, the ruins of a fort wall and several old Kanarese inscription tablets being the principal remains.

The two Jaina temples are close beside one another, the lower one being known as Kumbharanaguḍi, and the other a little way up the slope behind it, Suliguḍi. They are of little account architecturally, and are of the style of those at Lakkuṇḍi, but are very devoid of that profusion of ornament found upon the latter, and are much dilapidated. In the shrine of the Suliguḍi temple is an image of a Jina, lying prostrate and covered with bat's dung.

KHEDRĀPUR

THE TEMPLE OF KOPPĒŚVARA

THIS temple, which is situated at Khedrāpur, a village thirty miles to the east of Kolhāpur, is merely introduced to show one of the later developments of the style. It is a large temple with a great deal of pretentious work about it, but it is a comparatively late building of the style of the great temple of Ambabāi at Kolhāpur (Fig. 37). Moreover, it has never been finished, save with brick and plaster in the

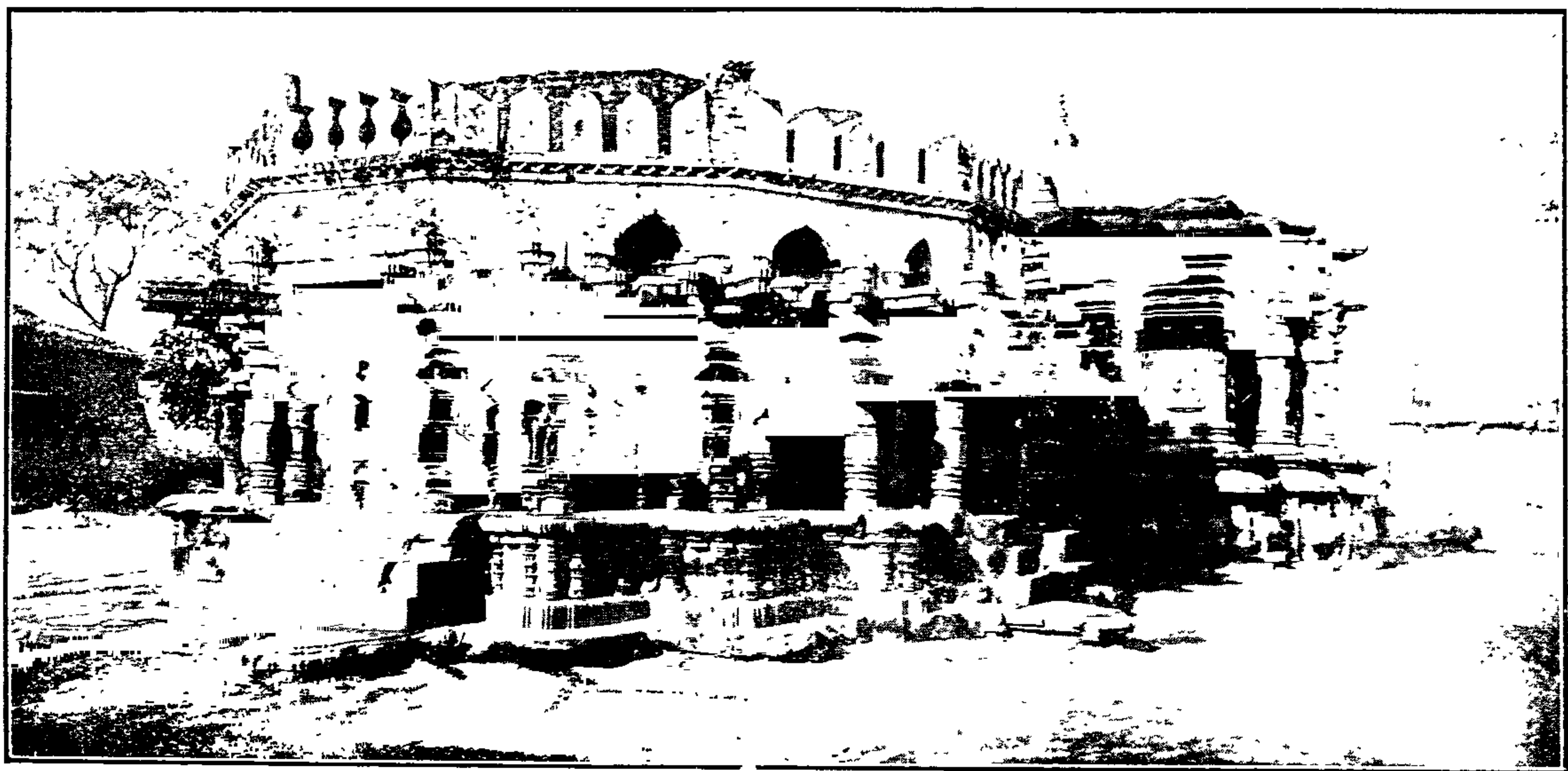


Fig. 37.—The temple of Koppēśvara at Khedrāpur.

roughest manner. The workmanship of the older part, though elaborate and carefully wrought, lacks the finish, delicacy and richness of design which are found in the older work. There is a clumsiness and stiffness in all the figure sculpture never found in the latter. Before the temple stands an unfinished open hall which would have been an imposing and ornate building had it been completed. It was intended to have a very fine domical ceiling, as a few lower courses of the moulding shew; but this unfinished top has been crowned in later times by a very ugly, low, crenelated rough brick parapet in the

very worst taste. The whole of the spire is of similar work. It is possible that this temple occupies the site of an older one, for fragments of pillars of an older Chālukyan shrine lie about and are built into the gateway of the temple enclosure and elsewhere. The photographs shew the top-heavy clumsy pillars of this hall (Plate CLXII). They have been designed by men who had lost all sense of good proportion, and who had not even taken the trouble to follow the lines of the older and better work.

On the right of the entrance to the building is an inscription slab containing a record dated in A.D. 1213 which refers to repairs to the temple of Koppēśvaradēva at Khedrāpur by the Yādava king Siṁghaṇadēva and the rebuilding of the central part of the temple with the *śikhara* of the shrine. The words used in the inscription are "having repaired that temple which existed of old," but does not specify exactly what was done. It cannot refer to the brick and mortar work above the pillared hall, as that class of work was not introduced into this part of the country until after the Muḥammadans settled down in the Dakhan. It is probably comparatively recent work.

KANARA TEMPLES

BHATKAL

WE have now to consider a class or style of temple architecture which stands apart by itself and has little in common with the Chālukyan work described in the previous pages. It is noticed here for two reasons, firstly, because there is not enough of it to form a volume for itself, and secondly, because, though North Kanara was under the Vijayanagar kings when these temples were built, it was previously more or less an integral part of the Chālukyan possessions. Within the Bombay Presidency this class of work is found chiefly in the town of Bhatkal and its neighbourhood. It is found again further south, at Mudabidri in South Kanara, but so far away that it does not come within the purview of the present volume.

The town of Bhatkal, situated at the extreme southern end of the Bombay Presidency, upon the coast, is snugly ensconced in a thick grove of palm trees and is surrounded by rice fields, the rich vivid green of whose young crops fill the terraced valleys among the hills, which here run down from the *ghāts* in broken spurs to the seashore. The town is about two miles up a tidal creek from the sea. The streets are narrow and crooked and the houses are quaint, those in the town being of a more substantial sort with tiled roofs, while those on the outskirts are generally of mud and thatch. Surrounded, as the latter are with their cocoanut groves, they are infinitely more picturesque than the former. Bhatkal has seen better days, and it would seem to have been at one time a religious centre. The number of old temples, mostly in ruins, and of about the same age, attest its former importance; and, judging from the fragments lying about—a finely carved column beside the Sultāni Masjid, for instance—there have been temples here far exceeding, in elaboration of ornament and richness of carving, any that now exist. Capitals, columns, beams and images lie about uncared for, or only so far as they can serve some present purpose. In the middle of the town, lying alongside the gutter of the public road, is the shaft of one of those lofty columns which are so strikingly characteristic a feature of the temples in these parts.

The most notable features of these temples are their plain sloping roofs and the peculiar arrangement of stone screens which close in the sides (Plates CXLIII—CLI). With the

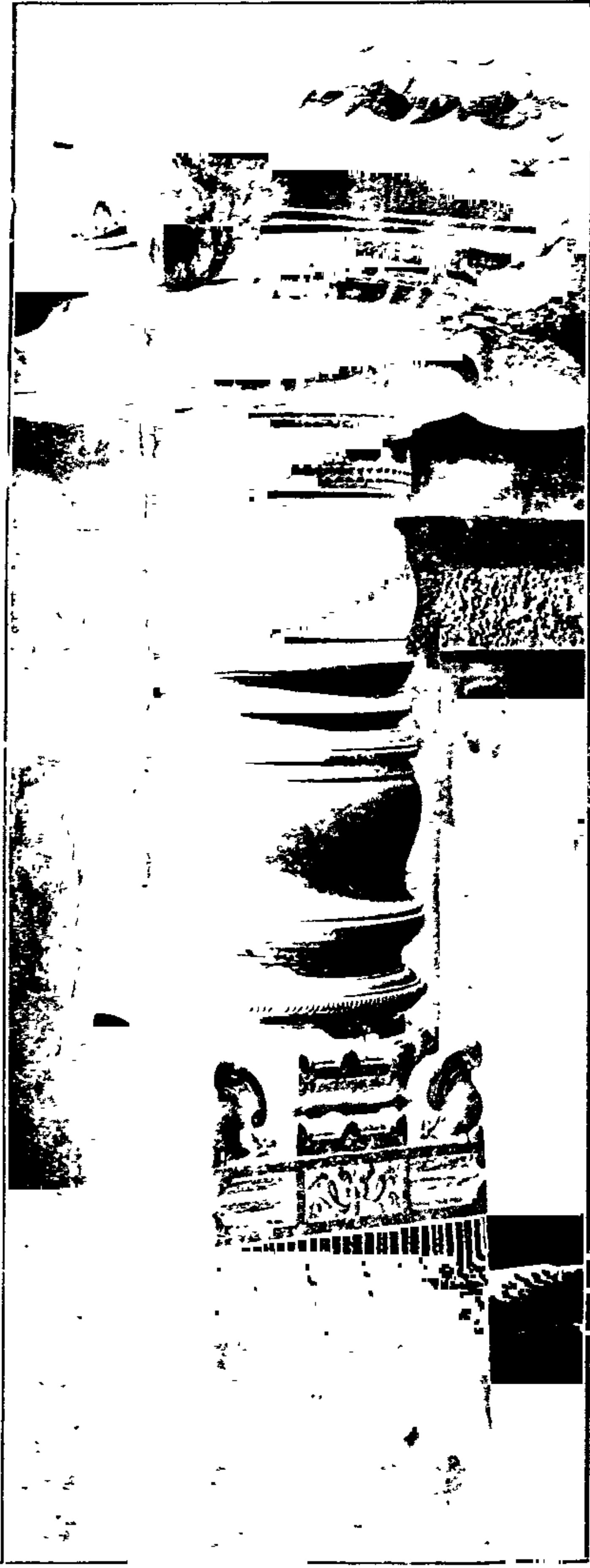
excessive rainfall in Kanara it was, no doubt, found that temples with the type of roof as used above the *ghāts* was far from being waterproof—in fact, they would be veritable sieves—and so it was necessary to devise a more suitable arrangement. The depth to which the eaves project over the sides, and the screens support this assumption. The monsoon rains, along the coast, beat in with such force that it was necessary to protect the interiors from driving rain, and at the same time allow plenty of fresh air which was so necessary to counteract the hot steamy atmosphere of closed interiors. There is a great likeness between these buildings and similar ones, built in wood for the most part, found in Nepal.[1] It is not likely, however, that there is any other connection between them than that the same conditions brought about the same type of structure. But these roofs may be seen repeated in every thatched cottage in Bhatkal, even to the double storey. It is seen in the wooden building, the Jāmi' Masjid, a modern construction, which is, perhaps, more like the Nepalese buildings than the stone temples. This method of roof construction is, therefore, no more than a copy in stone of the thatched roofs of the country, rendered necessary by the exigency of the climate and made possible by the ease with which the great laterite slabs could be quarried on the spot. The joints between the slabs lie over the sloping supporting beams whose upper surfaces are channelled all the way down to catch whatever rain should percolate between the joints. This is very apparent in the case of temples like those of Khetapai-Nārāyaṇa and Śāṅtappā Nāyaka Tirumal. The barred screens which enclose and protect the sides have their prototype in the large coarse screens hung up in the front of the verandahs of most of the houses here, after the fashion of Venetian blinds, where they are made of broad battens of the split stems of the *supāri* palm strung together with rope. At the same time they are very reminiscent of the Buddhist rail.

The *stambhas*, or columns, which generally stand out before these temples are another characteristic feature, and are elegant objects in themselves (see Fig. 42). Their shafts are always of single blocks—never built in sections—that of the large *basti* being a single block of twenty-one feet six inches. The Jaina columns are, as a rule, surmounted with a tiny pavilion or *chhatri*, on four little pillars in which is placed a *chaumukha*, or four small images of Jinas seated back to back. Vaishṇava ones will have a Garuḍa, and Śaiva a bull or a *triśūla*. Columns before Brāhmanical temples often carried a brazier on the top, in the place of an image, with, sometimes, brackets on the shaft for lights. The Jains could not have these fire columns, or *dīpdāns*, since the lights would attract insects and burn them, and the taking of life was more abhorrent to them than to Hindus. As these temples have no tall spires to indicate their whereabouts, the lofty columns serve the same purpose.

At Bhatkal there are over a dozen old temples of sorts, among them being one in the Dravidian style. There are also two mosques, not very old, a number of Kanarese inscribed slabs, and three old European tombs dating back to 1637 and 1638. The principal temples are the two mentioned above and the large Jaina *basti* known as Jattapa Nāyakana Chandranāthēśvara Basti. The former are in use and are in a fair state of repair save the colonnade round the inner courtyard of the first, which has mostly fallen; the last has been forsaken and is partly ruined.

[1] See *History of Indian and Eastern Architecture*, Revised Edition, 1910, Vol. I, 286, and Vol. II, 76

The Chandranāthēśvara Basti is situated in the fields to the north of the town, and is composed of two blocks of buildings joined together by an intervening porch, the whole running east and west and facing east. The main block, that on the west, is in two storeys. The ground floor contains the principal hall, supported, within, upon six pillars, enclosed with perforated screen walls, and the shrine with its two parallel chambers extending across the whole width of the building (Plate CXLVII). The floors of each of the antechambers and the shrine rise one above the other from the hall floor which is lowest. Save for the elaborately carved *dvārapālas*, one on either side of the doorways of the outer antechamber the interior is remarkably plain. Above the doorways, on the lintels are little seated Jinas. Within the shrine were three altars for images which have been thrown down, but the lower portions of two of these lie within the shrine. Below one is carved the waterpot, the symbol of the *tīrthankara* Mallinātha, while below the other is the bull, the symbol of Rishabhanātha. The floors have been paved.


Fig. 38.—Pillar in Chandranāthēśvara temple, Bhatkal.

The eastern block, which is really a great porch to the temple, somewhat after the plan of the great outer *gopuras* of the later southern India temples of the same period, has a shrine on either side of the through passage in the middle. The outer door of that on the south side has *dvārapālas*, but not the other. This block has an upper storey, but the great hall has not.


Fig. 39.—*Dvārapāla* from Chandranāthēśvara temple, Bhatkal.

The pillars in these temples are very shapeless when compared with those in the older buildings which we have been studying in the previous pages. There is an indecision of outline and an infirmity of purpose about them; they are ill-proportioned, squat and clumsy, and, if designed by descendants of the old Chālukya builders, they show a great falling off and general decadence in their art. The same may be noticed in the figure sculpture.

Another large temple, in the same style, is that of Ketapai Nārāyaṇa Dēvasthāna (Plates CXLIV—CXLIX), measuring 34′ 9″ by 17′ 10″, which is situated within a courtyard surrounded by a colonnade. This is a Vaishṇava

temple with an image of Vishṇu in the shrine and Gaja-Lakshmī over both the outer and the shrine doors. The building faces the west.

The pillars are very squat indeed, and approximate a pyramidal form (Plate CL). It is curious how the little pot-capital takes one back again to Buddhist work in the pot-bases and capitals of the great Kārli *chaitya*: but, of course, this is mere coincidence. In the hall is a sculptured ceiling, the general design of which is one square within another, with the *ashṭadikpālas* in the corners of the squares (Plate CXLIX). On either side of the shrine door are several Vaishṇava sculptures among them being Kṛishna charming the animals with his flute, Kṛishna purloining the clothes of the bathing women, and Garuḍa. Around the plinth of the temple, outside, are panels of sculptures representing the Rāmāyaṇa scenes Standing in front of the temple is a tall Garuḍa column (Fig. 42).

Jośī Śaṁkara Nārāyaṇa's temple is a small structure in two blocks joined together, each with a pyramidal roof. According to an inscription, it was built in A.D. 1554 (Plate CXLVI). Śāṅtappā Nāyaka Tirumal's temple, similar to the preceding, was built in A.D. 1555. Aḍike Nārāyaṇa's is another of the same class but is much ruined. Raghunātha Devasthāna, said to have been built in A.D. 1590, is a late temple in the Dravidian style (Plate CLI).

There are some twenty to thirty inscribed slabs in and about Bhatkal, some of them being connected with the temples, and mostly belonging to the sixteenth century.

HADAVALLI

At the village of Hadavalli, 11 miles E.N.E. from Bhatkal, are three more of these flat-slab-roof temples. The temple of Chandranātha Svāmi at the village is a very plain building measuring 69′ 6″ by 26′ 9″ over all. There is a standing nude Jaina image of Chandranātha in the shrine. A portion of the north side of the temple has fallen, but it is still in use. Gūndīn Basti is about half a mile from the last. Within the shrine is a very well-carved and well-preserved seated Jina with canopy and throne—Pārśvanātha with his nine-hooded snake. The temple is neglected and is given over to the bats. The third temple is on the top of Chandragiri hill, close by, but is in ruins.

RUDE STONE MONUMENTS

THERE are not many rude stone monuments within the area covered by the Chālukyan temples, but just without it, upon its eastern confines, in the territories of His Highness the Nizām, there are considerable numbers. The more important remains of this class that are found within the limits of the Chālukyan dominions are some small groups at Aihoḷe and Koṇṇūr, and at Rāṇebeṇṇūr and Mōtebeṇṇūr in the south of the Dhārwār District. There are also a few isolated dolmens scattered about.

At Aihoḷe, where the fine old temples are which are described in the beginning of this volume, there were, a few years ago, upon the top of the hill, upwards of twenty dolmens scattered about over the rocky plateau on the east side of the temple of Mēguṭi (Plate CLII). These generally consist of three great slabs set up on edge, forming three sides of a square, with a much larger flat slab laid over these to form a roof. In some cases, and, perhaps, originally in all, there was another upright slab closing up the front, wholly or partly. Where it completely closed the front, it had a circular hole cut through it large enough for a person to crawl through. Since they stand upon the rock it is not likely they were put up as sepulchral cells: it is more likely they were erected as huts to live in, and, perhaps, by the stone workers engaged upon the building of Mēguṭi. As the sandstone rocks here are stratified, it was easy enough for them, with a wedge or two, to detach the necessary slabs from the hill top just where they wished to put them up; and it would have been less trouble to them, as stone workers, to do this than to hunt about for other material and fetch it up the hill. On the side of one of the largest, and nearest to the temple, are three or four letters, traced in the old character found on some of the older temples—possibly the door-plate of the owner or a "Beware of the dog" warning. They face all directions.

A few years ago, the writer saw at Bādāmi, but a few miles away to the west, just such a dolmen, on a smaller scale, set up in the middle of a temporary encampment of *vadārs*, or stone workers, engaged by the railway company, where it was being used as a little shrine for their worship. On the plateau, between Bādāmi and Mahākūṭēśvara, are to be found hundreds of miniature dolmens, which are daily put up by the women pilgrims to the latter shrine to register their vows. These are composed of a few flat stones, and, as they fall apart, their stones are used over again to build others.

A single dolmen stands close beside the temple of Galagnātha at Aihoḷe, but in this case, it is not a closed-in cell, for the great top slab rests upon rough upright pillar-like stones,

which leave the sides open all round. It stands upon rocky soil, and has no particular frontage. It could hardly have been intended for burial purposes, else more of them would have been found.

Another dolmen, like those on the hill at Aihoḷe, enclosed with slab stones, stands beside the pathway about half a mile to the west of the village of Paṭṭadakal. This too was, no doubt, used to live in.

But the largest dolmen met with in these districts is one which stands in the village of Mōtebeṇṇūr. It is of the same type as that near the temple of Galagnātha at Aihoḷe. Four roughly-hewn uprights, standing about eight feet out of the ground, support a great flat horizontal slab, seventeen and a half feet long by four feet broad. There are two other uprights, whose tops have fallen away from the support of the slab (Plate CLII).

At Koṇṇūr, near the Gokāk Falls, are extensive groups of dolmens which are scattered about in the fields. Like the Aihoḷe ones on the hill, these have been enclosed with side slabs, but, unlike them, they all face one direction, the south—the region of Yama, the god of death. From this fact and the discovery of sherds of pottery and ash, buried in the earth beneath them, it is safe to conclude that they are old burial places. A curious thing about these is that, in front of their southern entrances are set up, in each case, two flat slabs on edge leaving a narrow lane of approach between them. The cells vary in size, but average about four feet square inside, and are proportionately high. Tradition ascribes these to the Jains as burial places (Plate CLII).

A stone "circle" at Rānebeṇṇūr consists of seven upright stones enclosing an irregular space about thirteen feet by eight. The stones are irregularly placed and at varying distances apart. On the west side two are quite close together, while on the east they are as far apart as eight feet nine inches. They stand about four feet out of the ground. Between the upright stones, and on the lines joining them, are seen, in some places, embedded stones on edge. On digging into the middle of the low mound upon which these stones stand, all that was found was a couple of bits of ordinary pottery and a small quantity of white ash.

INSCRIBED TABLETS AND MEMORIAL STONES

THERE is, perhaps, no part of India so full of inscribed tablets and memorial stones as the Kanarese districts. There is hardly a village that does not possess one or more; and, at the same time, there is hardly a place where they are at all cared for by the people. Very few of these slabs are now found standing upright in their original positions; for the most part, they lie about many half buried in the mud of the fields. Some have been found built, as conveni-ent slabs, in muni-cipal culverts, others have been used in the banks of tanks and sluices, or are laid by the water's edge to wash clothes upon; while others, again, are set up on the outskirts of the village for the

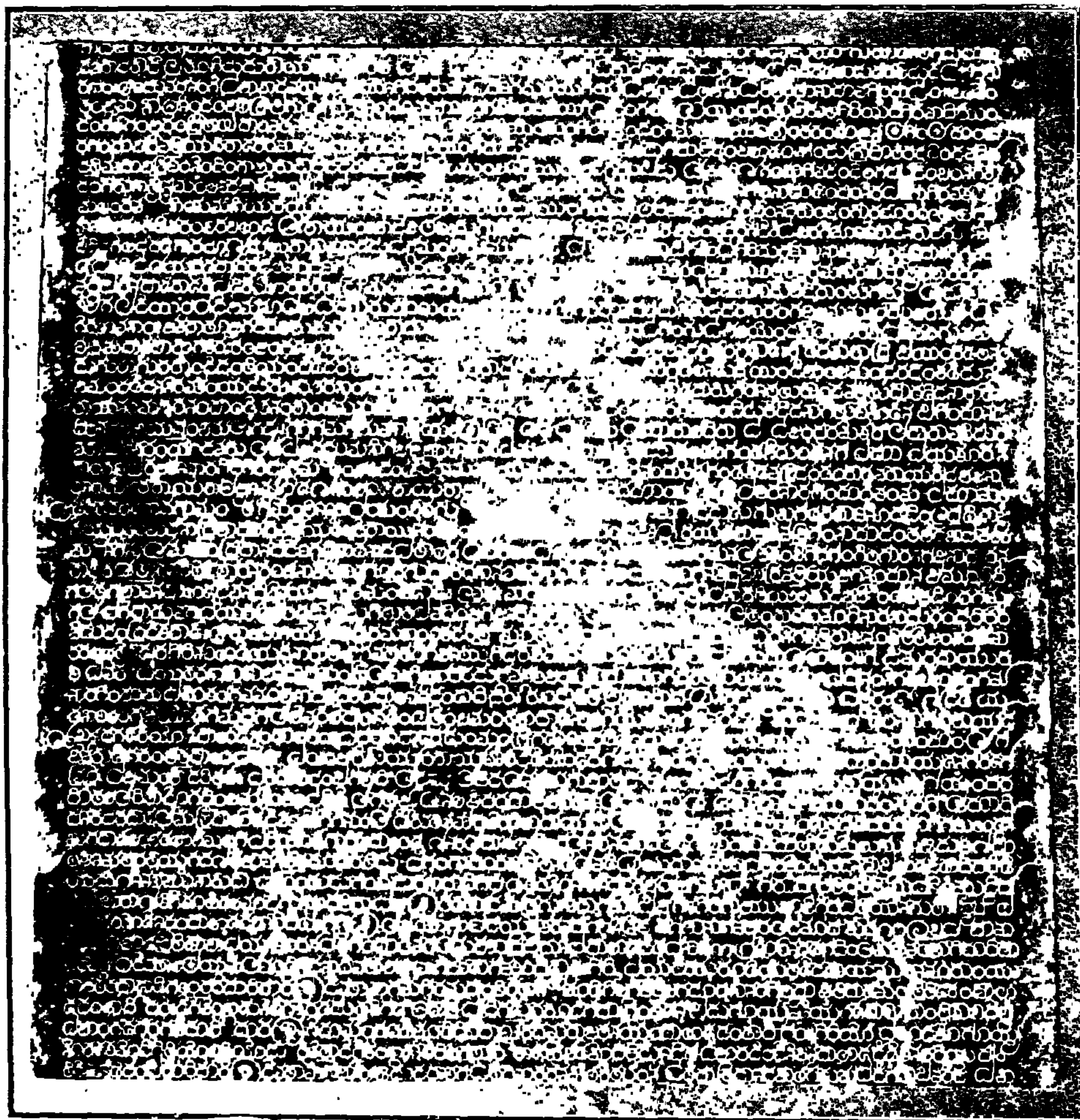


Fig. 40.—Specimen of writing upon old Kanarese stone inscriptions.

cattle to rub themselves against. How many of these precious records have already perished by the neglect of man or the vicissitudes of the climate will never be known. It is mainly from these lithic grants and deeds, often demanding infinite patience in their decipherment, that the knowledge we have of the dynasties who, with their feudatory chiefs, ruled over these districts, has been gleaned. Another important source of that knowledge is the copper plate grants and charters.

The stone inscriptions are divided into two classes—those that record grants of land, money or periodical payments in kind to temples, communities or private persons, and those which are memorials of deceased persons. The former are generally upright slabs, with surfaces varying in size from a foot or two square to thirty or more square feet, having most of their surfaces covered with closely-engraved lines of inscription, above which is often a sculptured head-piece representing religious symbols. It is very seldom, indeed, that these slabs are found engraved upon both sides. The older inscriptions, like those engraved upon the walls of the older temples, are in large, bold and somewhat straggling characters, while the later ones are in much smaller letters, averaging about half an inch in height, and, generally, most beautifully cut (Fig. 40). They occur singly or in groups, such as we find them at Gadag and Baḷagāṁve. In some cases old inscriptions are found to have been erased and later ones engraved upon the same stone, due, as a rule, to the first grant being cancelled and superseded by the second. Again, the sculptures at the head of a stone have sometimes been tampered with, where, for instance, a *liṅga* has been formed by whittling down an image of a *jina*[1]. The greater part of each inscription is usually devoted to an account of the king during whose reign the grant had been made, and these accounts have been of great use in reconstructing the family trees of the various dynasties, beside giving a fair amount of detail concerning their intercourse with, and their expeditions against their neighbours. The praises of the kings mentioned are sung *ad nauseam*, and in the most extravagant language. The statement of the object for which the slab had been set up occupies but a few lines at the end, while the closing sentences utter a terrible curse upon all who should dare to alienate the same. Here is an account of a king's virtues: He is described as "A sun to the darkness of the Chōḷa king, Garuḍa to the extended serpent Kaḷiṅga, a thunderbolt to the mountain, the Nēpāḷa king, a lion to the rogue-elephant the Āndhra king, a wild-fire to the forest Māḷava, a moon to the Chālukya lotus". Such was Ballāḷa Hoysaḷa, on hearing the sound of whose twanging bow "Chōḷa was driven out of his mind, Pāṇḍya escaped by night to the summit of a mountain together with his army, Vaṅga, Kaḷiṅga, and Magadha, though kings over mighty hosts, fled. When he flashed his sword, Lāḷa stood bewildered, Magadha trembled, Āndhra was blinded, Gaula was split in two, the Koṅkaṇa king was terror-stricken, Nēpāḷa dropped his bow, Māḷava in despair fled to the desert and fell, Chōḷa took to howling".[2] A panegyric upon the learned Lakuḷī-śvara *paṇḍita*, who spent some time in Baḷagāṁve about A.D. 1036, and who made a grant to the Pañcha Liṅga temple, runs: "Having crossed over to the furthest shore of the ocean of logic and other sciences, to speakers a Rudra, a young lion in splitting the skull of the elephant speakers, a wild fire to the great forest speakers, a fierce and powerful tiger to evil speakers, a submarine fire to the Bauddha ocean, a thunderbolt to the Mīmāmsaka mountain, a saw for cutting down the Lōkāyata great tree, a great kite to the Sānkhya serpent, an axe to

[1] *Epigraphia Carnatica*, Vol VII, part I, p. 31. Intro

[2] *Epigraphia Carnatica*, Vol. VII, part I, pp. 31 and 32

the tree Advaita speakers, a Trinētra in burning the Tripura Akalanka, displacer of Vādi-gharaṭṭa, a millstone to Mādhava-bhaṭṭa, breaker of the pride of Jñānānanda, a fierce fire of dissolution to Viśvānaḷa, a fire of the last day to Abhayachandra, a *śarabha* to the lion Vādībha, sealer up of the mouth of Vādirāja, displacer of Ayavādi, the sole able supporter of the Naiyāyikas, in maintaining his own side and in disgracing the other side an able Virinchi, an ornament to the speech goddess, at court a Padmāsana, in intelligence Nārāyaṇa, among declaimers Mahēśvara, in disputation like the river of the gods, in the sport of making commentaries a bee to the lotuses the minds of those who love it, his white fame his banner, of pure character, a noose of Yama to hostile proud pandits, to Digambara speakers a falling star, having the name Vādi-Rudraguṇa, Lakulīśvara-pandita," etc.[1]

Near the village of Mantur, about six miles to the east of Hubli Junction, is a very curious stone (Plate CLIV). The upper portion of the face of the stone has a representation of a three-storeyed Dravidian temple or *gopura*, on each storey of which are portions of an old Kanarese inscription in letters of the tenth century A.D. The uppermost line tells us that the stone-cutter, Kante, fashioned this stone. The rest of the inscription is decipherable more or less, but it is not easy to make sense of it. There does not appear to be any other name in it, nor anything to give a clue to its meaning. On either side of the base of the *gopura* is the familiar waterpot such as we have found upon some of the older temples.

Beneath all this is a group of symbols, the meaning of which is not clear. In the centre is a hand mirror and around it are two conch shells, an elephant, two fishes, a drum, a wheel and a boar. The foot of the stone is carved as a lotus. The mirror may possibly be the crest of a paramount sovereign surrounded by those of neighbouring kings whom he had conquered. The boar was the crest of the Chālukyas, the elephant that of the Chera or Gaṅga kings of Maisur, and the two fishes that of the Pāṇḍyas. The wheel is found on Nepalese inscription tablets.

Hero or memorial stones, known as *vīragals,* or *vīrakals*, or *Vīra-Śāsadas*, are very widely distributed over the Kanarese districts, either singly or in groups (Plates CLIII—CLVI). Like the others, they are upright slabs of stone upon the faces of which are horizontal bands of sculpture with inscribed bands between. The lowest band, or bands of sculpture, usually represents a battle scene in which the hero, of gigantic proportions, to whose memory the stone has been raised, is causing havoc all around him. The next bands show him being carried to paradise after his death, and seated in that elysium surrounded by fair attendants waiting to do his will. The uppermost compartment contains representations of various objects of worship and symbols of the religion to which he was attached when living. The inscriptions upon the bands between the sculptures record the death of the hero, which may have taken place in battle, in reclaiming stolen cattle, in self-defence against robbers or in the hunting field. Some, again, record deliberate suicides. At Baḷagāṁve there is a lofty Gaṇḍa-bhēruṇḍa column over thirty feet high, which is described further on, near which is a *vīrakal* on it being a representation of this column, down beside which is a man lying prone upon a row of spikes or stakes. An inscription upon it tells us that a certain man, after making a grant to the temple, climbed to the top of the column and leaped thence on to the points of spears, and gained the world of the gods.[2] This was in A.D. 1060, thirteen years after the erection of the column.

[1] *Epigraphia Carnatica,* Vol VII. part I, p 98, Trans.

[2] *Epigraphia Carnatica*, Vol. VII, part I, p 109, Trans.

One of the largest and most interesting groups of these stones is that in the middle of the village of Betgere, not far from Gadag railway station (Plates CLIII and CLIV). It is walled in and so protected from injury. There are fifteen stones, fourteen of which are very large, some standing from twelve to thirteen feet out of the ground, with a width of about four feet six inches. The tops of most of these great slabs are finished off like the topmost ridge-roof member of the *gopuras* of Dravidian temples, only that, instead of a row of many water-pot *kalaśas*, there is but one *kalaśa*. It will be seen that many of these have the symbol of the man's trade or caste sculptured at the bottom—a plough, a mason's mallet and block of stone and an oil-mill.[1] Some of these are Śaiva and others Vaishṇava, while two have been made objects of worship, the sculptures and inscriptions of which have been thickly caked all over with many applications of oil. In the sculpture we find several different military standards, and it would be interesting if we could assign them to specific leaders or kings. The staff of the standard, in one case, carries the effigy of an elephant, and in another a *Nandi* or sacred bull.

There is an isolated group of seven similar stones, which are even more interesting, near the village of Borivali in Sālsette island, north of Bombay, which, though not coming within the boundaries of the Kanarese districts, might well be included in this account (Plates CLIII and CLIV). They were probably set up during the time of the Śilāhāras of the Koṅkaṇ. They are memorials of heroes who fell in some great battle which took place partly upon land and partly on sea. Upon some of the stones are long rows of galleys approaching each other in well-formed alignment; in others they are mixed up in the general engagement, archers and swordsmen fighting each other from deck to deck. The long banks of oars make the vessels look strangely like old Roman biremes, and the urns and drapery which surmount these stones give them a further flavour of classic times. In the land battle, as depicted, are seen elephants clothed with coverings of mail armour. Unfortunately the lines of inscription which were engraved on these are, with the exception of a few traces, completely effaced.

Another fine group of these memorial stones is to be found at Murdēśvara, about thirteen miles south of Honāvar on the coast (Plates CLV and CLVI). Murdēśvara is situated on the sea shore, which, with its broad sandy beach, is fringed with a deep belt of palm trees. Amongst the palms, at intervals, are clusters of thatched huts and single homesteads, while the principal part of the village is a little *bāzār* where the *chāvadi* is located. The whole is embowered within a forest of cocoanut palms and other trees, is intersected by many a shady lane, and wears an aspect of quiet content. Standing out into the sea, at one point, is a small hill which, in olden times, was fortified; but only the remains of its walls now exist together with traces of a few buildings of rubble masonry. Scattered about there are the remains of buildings and temples which shew that the place was of much more importance a few hundred years ago than it is now.

The principal remains are some thirty-five *vīragals* and other inscribed stones. The largest group is at the junction of the main road, from Bhatkal to Honāvar, with the branch road running to Murdēśvara village. There are, here, twenty stones, in a line, canted over at different angles, one of which has fallen and is broken. Just beyond the bridge, near the last, in a field on the east of the main road, is a small cluster of stones, some being partly buried in the bank between the fields.

[1] In this respect they are very like certain old tombstones in the abbey graveyard at Dunblane in Scotland, which, also, have the symbols of the deceased's trade upon them.

OBJECTS OF FETISH WORSHIP

AT Bhatkal and Honāvar, and elsewhere in the Koṅkaṇ, are found odd-looking groups of curious stones under trees, on a hill side, by old temples or in gardens. They are generally of two forms, one a small pillar or cylinder of various degrees of finish, round or octagonal, with or without a finial, and snake stones, that is, small slabs with knotted or single snakes carved upon them in relief. These stones are locally called "*jetigas*," and are, in most cases, worshipped once a year by Brahman *pūjāris* attached to some neighbouring temple. It is difficult to find out exactly what these little pillars mean, but it seems certain that they are connected with the worship or appeasing of the spirits of departed ancestors. The snake stones, here, do not seem to have any special connection, if any at all, with the annual snake worship at the *Nāgapanchmi* festival (Plates CLV and CLX).

Other objects of a similar nature are the *sati* stones which are found scattered about the country in small numbers. These commemorate the self-immolation of widows upon their husbands' funeral pyres. They are known at once from the representation of a bent arm and hand sculptured upon the face of the slab or projecting from one side of it. Sometimes there are also portraits of the man and his wife upon the stone.

COLUMNS

OCCASIONALLY solitary columns are met with which, no doubt, in most cases, stood before temples that have disappeared, and with which they were connected. We have already noticed those at the temples of Lōkēśvara at Paṭṭadakal and Mahākuṭēśvara with their inscriptions. These, when complete, were surmounted by regular capitals, above which, as they were Śaiva temples with which they were connected, was placed the *triśūla*—at least, we know it was upon the column at the former temple. Of about the same age are the remains of two found lying upon a heap of ruins on the western outskirts of the town of Kukkanūr, one of them being more perfect than the other. The base, shaft and capital lie apart, but when plotted together on paper, they form a pillar sixteen feet six inches high. The shaft is divided into sections which are square, octagonal, sixteen and thirty-two-sided. It is Hindu, and appears to be of the same age as the Navaliṅga temple which is not far from it, and which has already been described. There is a band of figure sculpture round the shaft in which seems to be a representation of Mahishāsura-Mardanī. On the square portion, above this, are flower buds and corner tassels with the *śvastika* emblem between them. The capital is similar to the capitals of the round pillars in the temple just mentioned. It is very likely this column was surmounted by the *triśūla* like the great pillars in the courtyard of the monolithic temple of Kailāsa at Ēlūrā. The place, where these columns lie, looks like the site of some old building, for deep

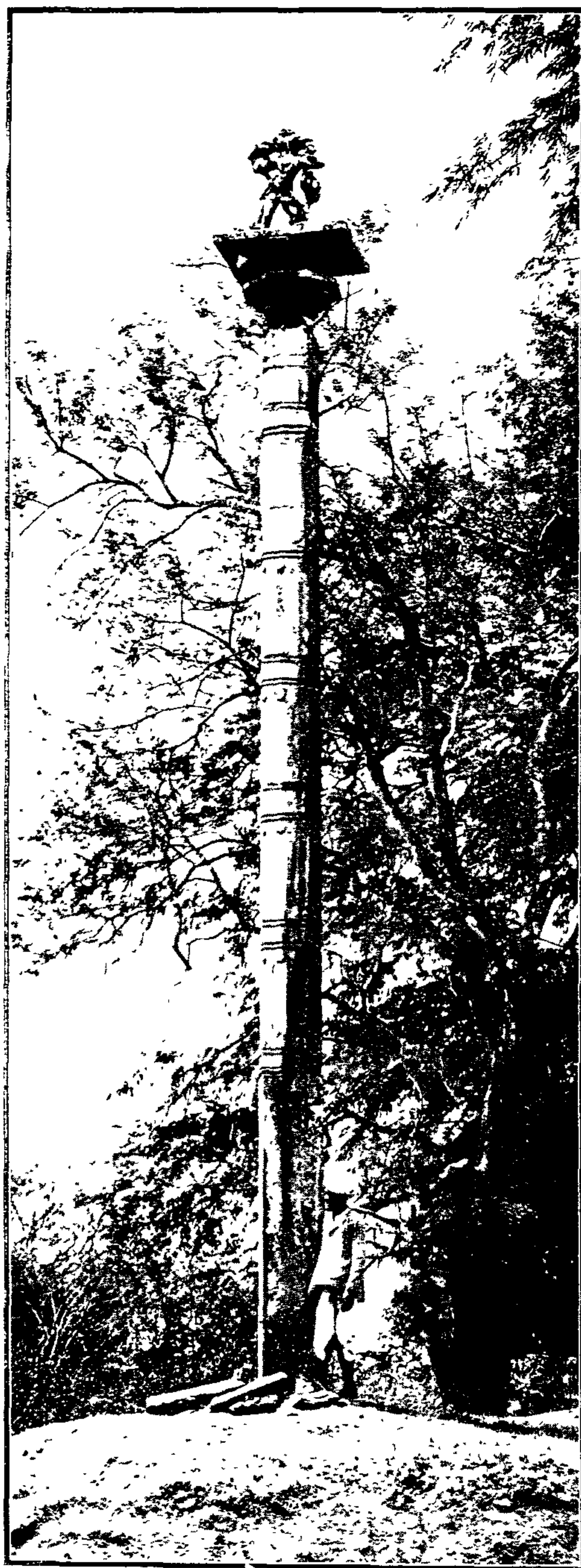


Fig. 41.—The *Gaṇḍa-bhēruṇḍa* column at Baḷagāṁve.



Fig. 42.—Column in front of Ketapai Nārāyaṇa temple, Bhatkal.

down in the bottom of a pit that has been dug may be seen layers of brick masonry forming the foundation of some entrance. Round the shaft of the column is an almost illegible old Kanarese inscription (Plate LVI).

At Baḷagāṁve, whose temples have been described in previous pages, is a very interesting column in the middle of the village. It stands upon a raised mound, and reaches a height of over thirty feet, although the breadth of the shaft measures no more than fifteen inches. The top is finished off with a spreading octagonal moulded capital, which is surmounted by a broad abacus or slab. Upon this stands a statue of the fabulous two-headed bird, the *gaṇḍa-bhēruṇḍa,* supposed to have been the mortal enemy of elephants and to have fed upon their flesh. The image here takes the form of a human being, standing upright, with two birds' heads looking opposite ways like the Russian eagle. It is eating or tearing something which it holds in its hands. An inscription on the base of the column records its erection and tells us that in *Śaka* 969 (A.D. 1047) the *mahāmaṇḍal-ēśvara,* Chāmuṇḍā Rāyarasa (of the Kadambas of Banavasi) erected before the god Jagadēkamal-lēśvara this *gaṇḍa-bhēruṇḍa stambha,* and, having washed the feet of the *āchārya* Anantaśiva, made a grant of land for the god Bhēruṇḍēśvara.[1] It does not follow that the column had any more connection with the temple than that it stood before it. The people of the village say it was set up to scare wild elephants away from their crops, and especially the sugarcane fields (Figs. 41 and 32).

A great broken column with a square shaft used to lie just outside the citadel gateway at Bījāpur, but it is now at the local museum. One portion of it, which has been broken across the middle, is thirteen feet four inches long by three feet square. It has a narrow band of festoons around it.[2]

[1] The prefix *gaṇḍa* means 'male' [Rice] or 'strong' [Venkayya], *bhēruṇḍa* being the name of the bird. The name was afterwards applied as a title to several of the Vijayanagar kings, *e.g.*, Devaray II. was known as Rāyagaja-gaṇḍabhēruṇḍa, Kṛishṇarāya and Sadāśiva as Gajangha-gaṇḍabhēruṇḍa, and Achyutaraya as Aribha-gaṇḍabhēruṇḍa. The bird became an emblem of the Vijayanagar kings, and is found upon their coins as a bird with two heads.

[2] See *Bījāpūr and its Architectural Remains* (Cousens)

Lofty columns are frequently found erected before Jaina temples where they were generally surmounted by a little canopy in which was placed a *chaumukha*, that is a group of four Jinas seated back to back. Such columns have been already described in connection with the temples at Bhatkal. When set up before Vaishṇava temples they usually carried an image of Garuḍa, before Śaiva a *triśūla* or trident, and, sometimes, in both these cases, they were *dīpdāns* or pillars for lights, especially in later temples (Fig. 42).

ZODIACAL STONES

NEAR the village of Naregal, in the Hāngal *tāluka,* a curious old stone was found beside the temple of Sarveśvara on which were carved the twelve signs of the zodiac, arranged around a central lotus. The stone is shaped like a *yonī* or *sālunkā* of a liṅga, but it was not used for this purpose as there is no hole in it. The central lotus is probably symbolical of the sun. The slab is about two feet square with a projecting spout on one side for water to run off, from which it is evident that it was an object of worship. It stood in the open, having been placed upon another stone as a pedestal. The stone has since disappeared, but a drawing had been previously made of it (Plate CLVII).

A strange thing about this representation is the fact that the signs are not arranged in their proper sequence, but they have a certain order of their own. Starting with Aries, and going round the circle three times, taking one and missing two, that is, taking every fourth sign, we get the proper order.

Correct order.	On the stone.	
1. Aries.	Mesa,	the ram.
2. Taurus.	Siṁha,	the lion.
3. Gemini.	Dhanus,	the bow.
4. Cancer.	Vṛishabha,	the bull.
5. Leo.	Kanyā,	the virgin.
6. Virgo.	Makara,	the crocodile.
7. Libra.	Mithuna,	the twins.
8. Scorpio.	Tulā,	the scales.
9. Sagittarius.	Kumbha,	the waterpot.
10. Capricornus.	Karka,	the crab.
11. Aquarius.	Vṛiśchika,	the scorpion.
12. Pisces.	Mīna,	the fish.

Perhaps the reason for this unusual order was that the list of the signs was given to the sculptor written out in three columns as below, and he, by mistake, read them off in the order of the letters instead of in the order of the numbers, no numbers being attached to guide him:—

1. Aries. (*a*)	5. Leo. (*b*)	9. Sagittarius. (*c*)
2. Taurus. (*d*)	6. Virgo. (*e*)	10. Capricornus. (*f*)
3. Gemini. (*g*)	7. Libra. (*h*)	11. Aquarius. (*i*)
4. Cancer. (*j*)	8. Scorpio. (*k*)	12. Pisces. (*l*)

MISCELLANEOUS OBJECTS

ADARGUÑCHI IMAGE

AT the village of Adarguñchi, about four miles south of Hubli, is a solitary seated image of a *jina*, rather larger than life-size, which the villagers call Dodappā. There is a legend connected with it which runs as follows: In olden times, when Baṅkāpur was a garrisoned fort, a certain man, Dodappā, was head doorkeeper there. He had a sweetheart at a distant village whom he was in the habit of visiting every night after closing the gates of the fort, but it was necessary for him to get back again before sunrise to open them again. On one occasion he overstayed his time, and as he was returning the sun rose. It found him at the village of Adarguñchi where he was forthwith turned into stone. And here he still sits ever looking wistfully towards Baṅkāpur.

GANJIGATTI CEILING

There is at the village of Ganjigatti, three miles north of Siggāon, in the Dhārwār District, a great ceiling slab, nearly eight feet square, which, like the central ceiling in the great hall of the temple at Kundgol, is carved with images of the *ashṭadikpālas*. It is in a much better state of preservation than that one. It lies against a platform in the open air at the village shrine, but is said to have been brought from the ruins of a temple at Karajgi (Plate CLIX). The whole slab, which is a single stone, is divided into nine compartments by two cross ribs each way, which are ornamented with bosses at their intersections, and scrollwork down the centres of each. The central panel shows Śiva in his Bhairava or terrible form, dancing upon a prostrate figure, and holding up the elephant hide behind him. Below him, that is, occupying the eastern compartment when the ceiling was in position, is Indra, the guardian of the east, the west is presided over by Varuṇa, the god of the waters, seated upon his *makara*. On the north rides Kuvera, the god of riches, upon his horse, while, on the south, is Yama the god of death and Hades, seated upon his buffalo. The north-east, south-east, south-west, and north-west are held, respectively, by Iśa (Śiva) on the bull, Agni, the god of fire on the ram, Nirṛiti, who represents decay or destruction, seated on the shoulders of a man, and Vāyu, the god of the winds, upon a deer. The carving of this slab has been executed with the greatest care, and the figures stand out in high relief.

NARSAPUR WINDOWS

In the jungles, near the small village of Narsapur, just across the Maisur border from the Dhārwār District, and about four miles south of Chik-Kerur, are the ruins of several old temples, at one of which—Sōmēśvara—are two fine perforated windows, one on either side of the entrance to the hall (Plate CLVIII). They are each six feet nine inches high by four feet broad, and are divided into seven horizontal bands of bas-reliefs separated from one another by long narrow openings to admit the light. Placed along these narrow slits, at intervals, are small medallions or studs, each containing a little figure of a man, an elephant, a lion or a bird. It is a pretty little device to break the continuity of these dark lines and connect the bands. The scenes portrayed upon the bands are from the Rāmāyaṇa and the Mahābhārata. The more damaged one has reference to the former, while that illustrating the incidents from the latter is, or was, intact some few years ago. On comparing these with the sculptures on the pillars at Paṭṭadakal many of the figures may be easily recognised. This is easier in the case of the Rāmāyaṇa sculptures, although they are so much damaged, since many of the persons have some distinctive feature or form. There is Rāvaṇa with his many heads and arms; the deer, and hence Rāma who is following it; the old hag, the sister of Rāvaṇa, and Rāvaṇa himself as an ascetic. The monkey hosts are seen carrying the rocks to build the bridge. But on the Mahābhārata bands, though better preserved, there is little to distinguish the one hero from the other. The giant Bhīma is shown killing the elephant and all those seated upon it. The hand-to-hand combats between Bhishma and Arjuna, and that between Bhīma and Salya are shown in the second and fifth bands.

The damage to the Rāmāyaṇa window is said to have been caused by fire, but it is likely it was a faulty slab to begin with.

The four fine slabs, built into the porch of the house which was occupied by the Agent of the Southern Maratha Railway at Dhārwār, have been noticed and described in the account of the old temples at Aihoḷe.

IMAGE FROM AMĪNBHĀVI

Fig. 43 shows a very fine slab which was found in a Jaina temple at Amīnbhāvi, a village about six miles to the north by east of Dhārwār. It represents a Digambara *jina*, nude as all their images are. Above him are twenty-one small *jinas*, which, with the two beside him, under snake hoods, and himself, make up twenty-four, the number of the *jinas* or *tīrthankaras*; but two of these are of one. Pārśvanātha, with his serpent hoods. It will be noticed that the little fat male figure, down to the right of the big image, is the same as we found occupying the shrine in the Jaina temple near the temple of Virūpāksha at Aihoḷe.



Fig. 43.—Jaina image from Amīnbhāvi.

GLOSSARY

ĀCHĀRYA. A teacher.

ĀDIKE-NĀRĀYANA. A name of Vishṇu.

AGNI. The god of fire, and the guardian of the south-east point of the compass.

AINDRĪ or INDRĀNĪ. The *śakti*, wife or female counterpart of Indra.

AMALAKA, AMALAŚILA or AMALASARI. The flat melon-shaped crowning member under the finial, of a northern type of tower.

AṄKUŚA. The elephant goad, one of the symbols carried by Indra.

ARDHACHANDRA. The semicircular doorstep before a shrine door.

ARDHANĀRĪ. Śiva represented as one half male and the other half female—Śiva and Pārvatī.

ARJUNA. The name of the third of the Pāṇḍava brothers; son of Kunti by Indra.

ĀSANA. A seat or throne.

ASHṬADIKPĀLAS. The eight regents or guardians of the four cardinal and four intermediate points of the compass.

ĀSURAS. Demons, as opposed to the *suras* or gods.

AVATĀRA. An incarnation. There were ten special ones of Vishṇu.

BADMĀSH. An evilly-disposed fellow.

BALARĀMA. The name of the elder brother of Kṛishṇa.

BASAPPĀ, BASAVA or BASAVANNA. Śiva's bull Nandi. Also the name of the founder of the Liṅgāyat sect.

BASTI. A temple. Term used in the Kanarese districts.

BHAIRAVA. The terrific form of Śiva.

BHAVANISAṄKARA. Śiva and Pārvatī. A name applied to a *linga*.

BHĪMA. The name of one of the Pāṇḍavas.

BHĪSHMA. Son of Gangā and commander-in-chief of the Kuru army.

BHUTANĀTHA. An epithet of Śiva as 'Lord of Spirits'.

BRAHMĀ. The first deity of the Triad—the Creator.

BRĀHMAṆA. A member of the highest caste.

BRAHMĀṆĪ or BRAHMĪ. The *śakti* or female counterpart of Brahmā.

CHAITYA. Term applied to the arched-roofed caves of the Buddhists.

CHANDRAMAULĒŚVARA. An epithet of Śiva as the 'Moon-crested.'

CHAJJA. An overhanging cornice.

CHĀMUṆḌĀ. One of the fierce forms of Pārvatī and one of the *saptamātṛī*.

CHAKRA. The discus of Vishṇu.

CHANDRASHEKARA. An epithet of Śiva as 'He who wears a half moon on his forehead.'

CHANDRAŚILA. 'Moonstone', or the semicircular doorstep before a shrine.

CHĀRPĀĪ. A bedstead or a litter on 'four legs.'

CHAUMUKHA. Four images placed back to back, with their 'four faces' looking towards the four cardinal points.

CHĀURI. A fly flap, generally made of yak tail in a silver-mounted handle.

CHĀVAḌI. The village police station.

CHHATRI. An umbrella, a light pavilion.

CHHĀYĀ. 'Shadow,' one of the wives of Sūrya.

DĀGABA. A solid dome built over the relics of Buddha or a Buddhist saint. The term is more especially applied to those rock-cut ones in Chaitya caves.

DĒVĪ. 'Goddess'. More particularly applied, alone, to Pārvatī or Lakshmī. Queens and princesses were accorded this title.

DHENUKA. A demon, in the form of an ass, destroyed by Rama.

DĪPADĀN. A lamp pillar.

DODDA BASAPPĀ. The same as Basava.

DŪSHAṆA. One of the heroes of the Mahābhārata.

DVĀRAPĀLA. A doorkeeper.

EKADANTA. 'One tusk,' a name of Gaṇapati.

GAJA-LAKSHMĪ. Lakshmī, the wife of Vishṇu when accompanied by her elephants.

GALGĒŚVARA. An epithet of Śiva.

GAṆAPATI or GAṆĒŚA. The son of Śiva and Pārvatī, who, after an accident to his own, was given an elephant's head.

GAṆḌABHĒRUṆḌA. A fabulous bird, with two heads, which was supposed to prey upon elephants.

GAṄGĀ. The Ganges personified as a goddess.

GARUḌA. Son of Kasyapa by his wife Vinatā; the *vāhana* or vehicle of Vishṇu.

GOPĪS. Wives of cowherds, milkmaids.

GOPURA. A lofty gateway before a southern India temple.

GOVARDHANA. The hill that Kṛishṇa raised upon the point of his finger.

GUḌI. A Kanarese term for a temple.

HANUMĀN. The monkey chief and warrior of the Rāmāyaṇa.

HARIHARA. Vishṇu and Śiva combined in the person of one deity.

INDRA. The lord of the gods and the guardian of the east.

INDRĀNĪ. The *sakti* or female counterpart of Indra.

ĪŚA. An epithet of Śiva and guardian of the north-east.

JAMBHULINGA. The name of one of Śiva's *lingas*.

JAṬĀYUS. The great bird that attacked Rāvana when he was carrying off Sītā.

JINA. A Jaina *tīrthankara*, or religious reformer, of whom they count seventy-two, *i.e.*, twenty-four in the past, twenty-four in the present and twenty-four in the future.

KĀDSIDDHĒŚVARA. An epithet of Śiva.

KAILĀSA. Śiva's mountain home or heaven.

KAITABHĒSVARA. An epithet of Śiva.

KALAŚA. A pot, and hence applied to the pot-shaped finial of a temple.

KALLĒŚVARA. An epithet of Śiva.

KANSA. A chief slain by Kṛishṇa.

KĀRTIKĒYA. The god of war and leader of the forces of the gods.

KĀŚIVIŚVEŚVANĀTHA. An epithet of Śiva.

KAUMĀRĪ. A name of Pārvatī, and *sakti* of Kārtikēya.

KAURAVAS or KURUS. The one hundred sons of Dhṛitarāshṭra who contended with the Pāṇḍvas in the war of the Mahābhārata.

KEŚAVA. A name of Vishṇu.

KĪRTIMUKHA. 'Face of fame'; a grotesque mask much used in old Hindu architecture. Probably a conventionalised lion's face.

KĪRTISTAMBHA. 'Pillar of fame'; a pillar or column erected as a separate architectural feature. The term is also applied to an ornamental entrance or gateway erected upon two lofty pillars.

KṚISHṆA. One of the incarnations of Vishṇu.

KUVERA or KUBERA. The god of wealth and guardian of the north.

LAKSHMAṆA. Step-brother of Rāma, king of Ayodhya.

LAKULĪŚA. An incarnation of Śiva.

LANKA. Ceylon.

LINGA. The genital organ of Śiva, worshipped in the form of a phallus.

LINGĀYAT. One of the sect founded by Basava, in the Kanarese districts, in the twelfth century, the *linga* being their particular object of worship.

LŌKĒŚVARA. An epithet of Śiva.

MAHĀBHĀRATA. A celebrated epic poem chiefly describing the wars between the Pāṇḍavas and the Kurus.

MAHĀDĒVA. 'The great god'; a name particularly applied to Śiva.

MAHĀKŪTĒŚVARA. An epithet of Śiva.

MAHĀMAṆḌALĒŚVARA. A high officer in charge of a province.

MAHĀMAYĀ or MAHĀMAYĪ. A name of Durgā or Pārvatī.

MAHĀVĪRA. The name of the last of the present twenty-four *tīrthankaras*

MAHENDRĪ. The goddess Indrānī.

MAHĒŚVARĪ. A name of Pārvatī.

MAHISHĀSURA-MARDANĪ. Pārvatī as the slayer of the demon Mahisha.

MAKARA. A conventional beast used in Hindu decoration, probably the tapir or rhinoceros.

MĀLĀ. A rosary of beads or seeds.

MALLIKĀRJUNA. Name of a Śiva-linga.

MALLINĀTHA. One of the present twenty-four *tirthankaras.*

MAṆḌAPA. A hall.

MĀRĪCHA. A *rakshasa* or demon who, in the disguise of a deer, lured Rāma away from Śita while Rāvaṇa carried her off as related in the Rāmāyaṇa.

MAṬHA. A monastery or convent.

MIHRĀB. A niche in the back wall of a mosque towards which worshippers turn to pray.

MUKTĒŚVARA. An epithet of Śiva.

NĀGA. A snake.

NANDI. Śiva's bull.

NAṆṆĒŚVARA. An epithet of Śiva.

NARASIṀHA. The lion *avatāra* or incarnation of Vishṇu.

NĀRĀYAṆA. Vishṇu.

NAVAGRAHA. The nine planets.

NEMINĀTHA. One of the present twenty-four *tīrthankaras.*

NIRṚITI. The personification of Decay or Destruction, the guardian of the south-west.

PACHĀNANA. A form of Śiva with 'five faces.'

PALIDHVAJA. A banner.

PĀN. A leaf.

PAÑCHĀYĀTANA. An arrangement of five temples in a group.

PĀṆḌAVAS. The five mythical brothers of the Mahābhārata.

PĀPANĀTHA. An epithet of Śiva.

PARAŚURĀMA. One of the *avatāras* of Vishṇu.

PARŚVANĀTHA. One of the present twenty-four *tīrthankaras.*

PĀRVATĪ. The 'mountain-born,' the wife of Śiva.

PĀŚA. A noose.

PINDI. The *linga.*

PRADAKSHIṆĀ. A circumambulatory passage around a shrine.

PŪJĀRI. An officiating priest in a temple.

PURĀṆA. A legend, a history.

RĀKSHASA. A demon.

RĀMA. The hero of the Rāmāyaṇa epic and an incarnation of Vishṇu.

RĀMĀYAṆA. A celebrated epic poem treating of the banishment of Rāma, the son of the king of Ayodhya, his fight with the demon king of Ceylon for the recovery of Śītā, and his return home and accession to the throne of his father.

RĀMĒŚVARA. An epithet of Śiva.
RĀVAṆA. The demon king of Ceylon, who abducted Śītā, the wife of Rāma.
RISHABNĀTHA. The first of the present twenty-four *tīrthankaras*.
RUDRA. A form of Śiva.

ŚAKA. A Hindu era beginning in A.D. 78.
ŚAKTI. The female counterpart of a god.
ŚĀḶUNKĀ. The stone in which the *linga* is set upright, intended to represent the female counterpart of the *linga*.
SALYA. One of the heroes in the Mahābhārata war.
ŚAMBHU. Śiva.
SANGNĀ. One of Sūrya's two wives.
ŚAṄKHA. A shell, an emblem of Vishṇu.
ŚĀNTĒSVARA. An epithet of Śiva.
SAPTAMĀTṚI. The 'Seven Mothers'.
SARASVATĪ. The wife of Brahmā and goddess of learning and speech.
ŚASHTIMATRIYA. A name of Kārtikēya.
SATĪ. The act of self-immolation on a husband's pyre.
ŚESHA. One of the chiefs of the serpent race, or Nāgas, of the under-world.
ŚESHAPHĀNA. The hood of a snake.
SHANMATURA. A name of Kārtikēya.
SIDDHĒŚVARA. An epithet of Śiva.
SIDDHARĀMĒŚVARA. An epithet of Śiva.
ŚIKHARA. The tower of a temple.
SIṀHĀSANA. A 'lion throne' upon which an image is often seated in a temple.
SĪTĀ. The wife of Rāma, whose abduction led to the war of the Rāmāyaṇa.
ŚIVA. The third deity of the Triad, the others being Brahmā and Vishṇu.
SŌMĒŚVARA. An epithet of Śiva.
STAMBHA. A pillar.
STŪPA. A burial or memorial mound.
SUGRĪVA. One of the chiefs of the monkey host that assisted Rāma to recover Sītā.
SŪRPAṆAKHĀ. The demon hag who played a part in the abduction of Sītā.
SŪTRADHĀRĪ. An architect, a mason, a carpenter.
SŪRYA. The sun god.
SVASTIKA. A religious symbol—a cross with the ends of the equal arms turned at right angles. The fylfot.

TĀLUKĀ. A sub-division of a district.
TĀṆḌAVA. An extraordinary dance of Śiva.
TĀRAKĒŚVARA. An epithet of Śiva.
TĪRTHANKARA. See 'Jina'.
TORAṆA. A light ornamental arch, like a hanging garland inverted.
TRIKŪTĒŚVARA. An epithet of Śiva.
TRIŚŪLA. A trident, an emblem of Śiva.

VĀHANA. The vehicle of a god.

VAISHṆAVI. The *śakti* or female counterpart of Vishṇu.

VĀMANA. The dwarf *avatāra* of Vishṇu.

VARĀHA. The boar *avatāra* of Vishṇu.

VARĀHĪ. The female counterpart of Varāha.

VARUṆA. God of the waters and guardian of the west.

VĀYU. God of the winds and guardian of the north-west.

VIHĀRA. A Buddhist or Jaina monastery or temple.

VĪRAGAL or VĪRAKAL. A memorial or ' hero stone '.

VIRŪPĀKSHA. An epithet of Śiva.

VISHṆU. The second deity of the Triad.

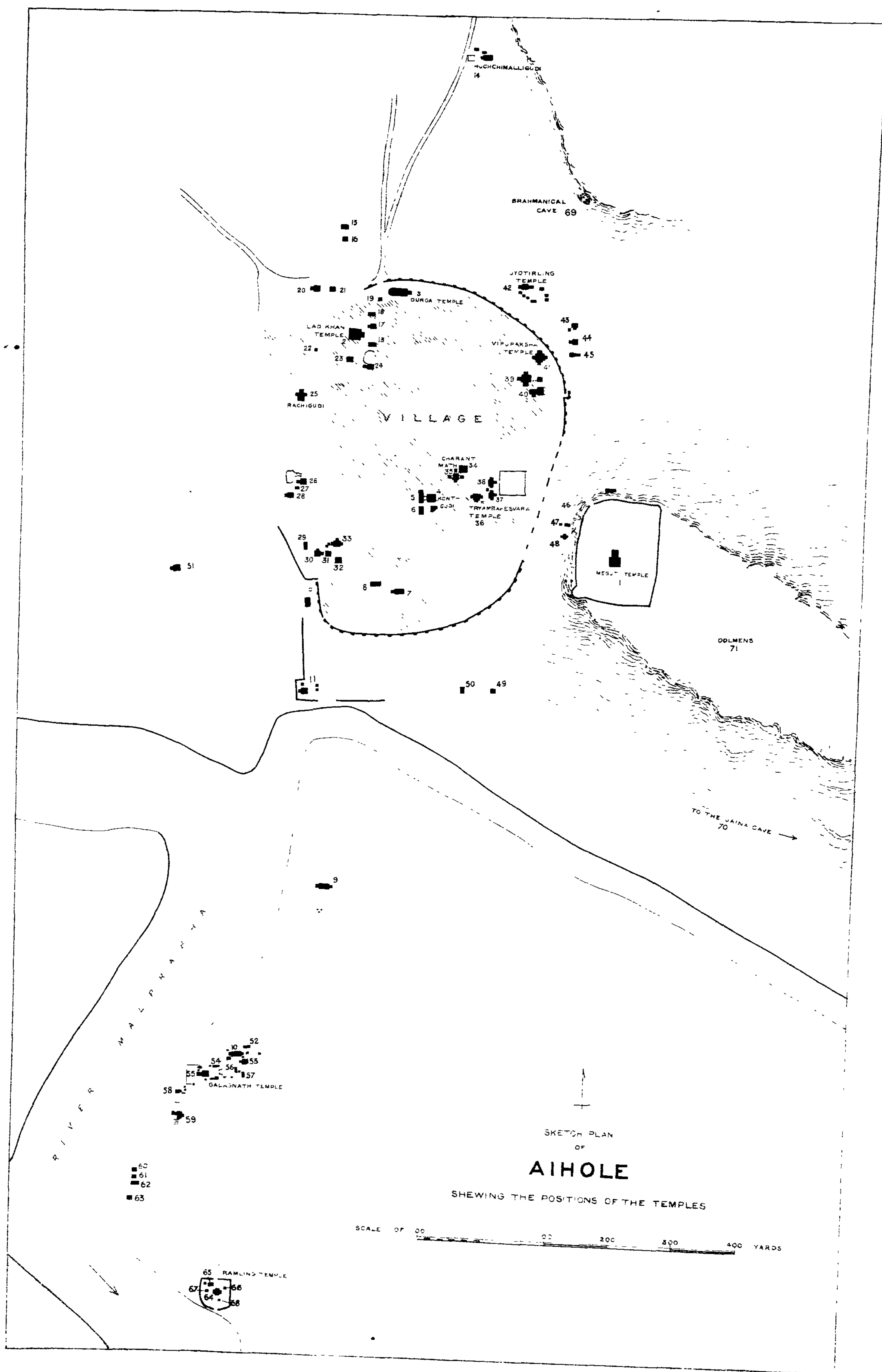
VIŚVARKARMA. The architect of the gods.

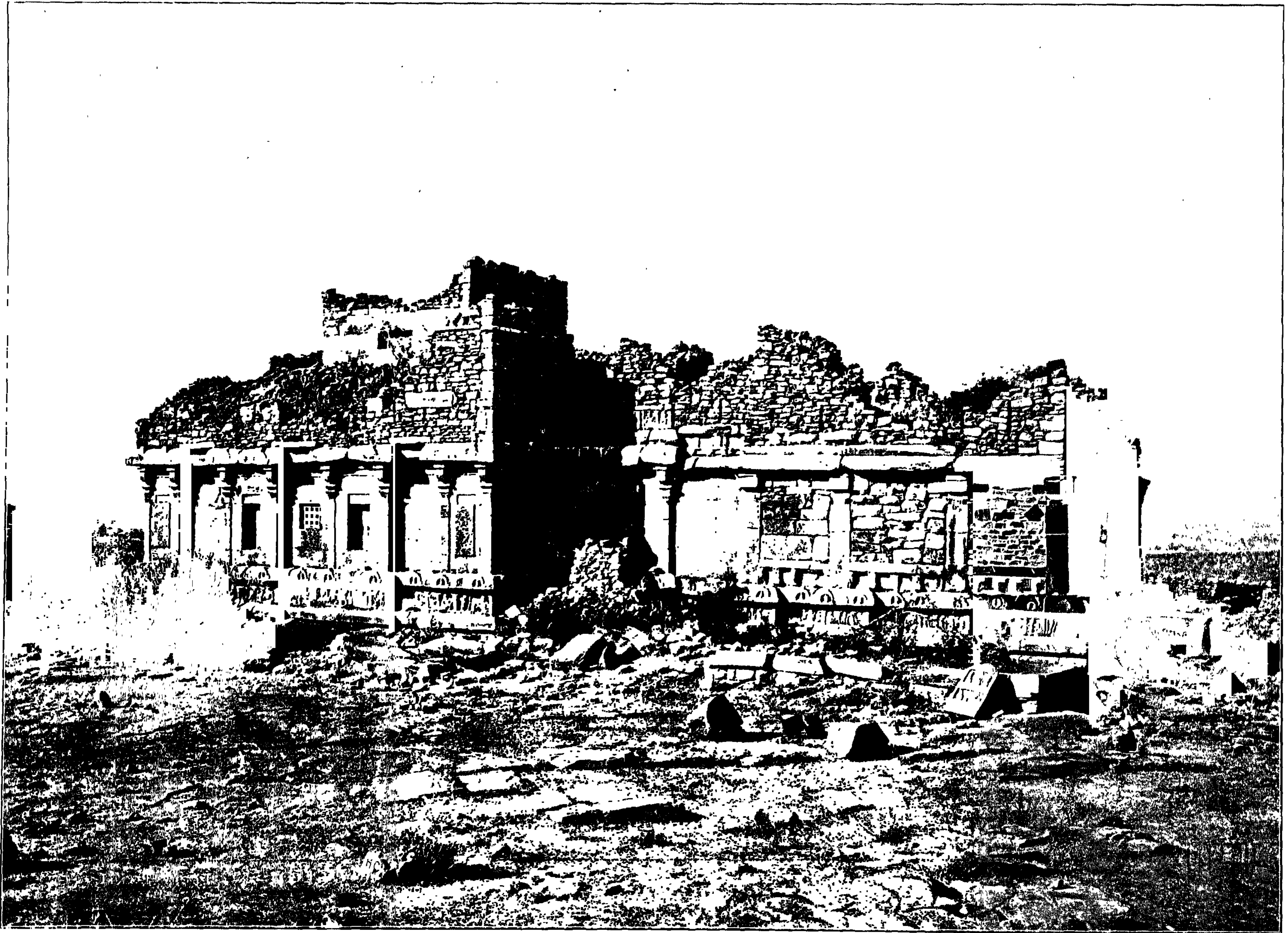
YAMUNĀ. The Jamna river personified as a goddess.

YOGI. An ascetic.

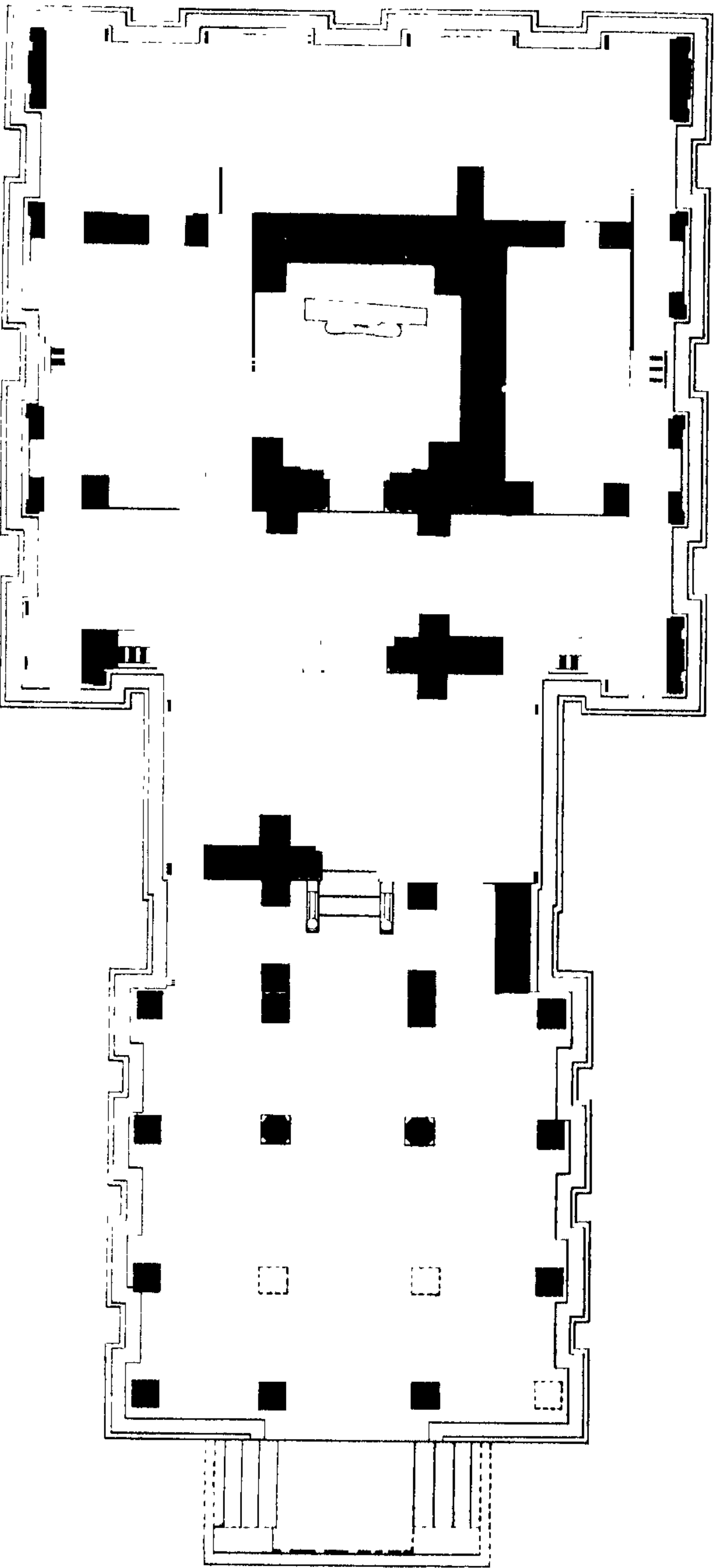
YONĪ. The stone in which the *liṅga* rests as representing its female counterpart.

BOMBAY PRINTED AT THE GOVERNMENT CENTRAL PRESS.

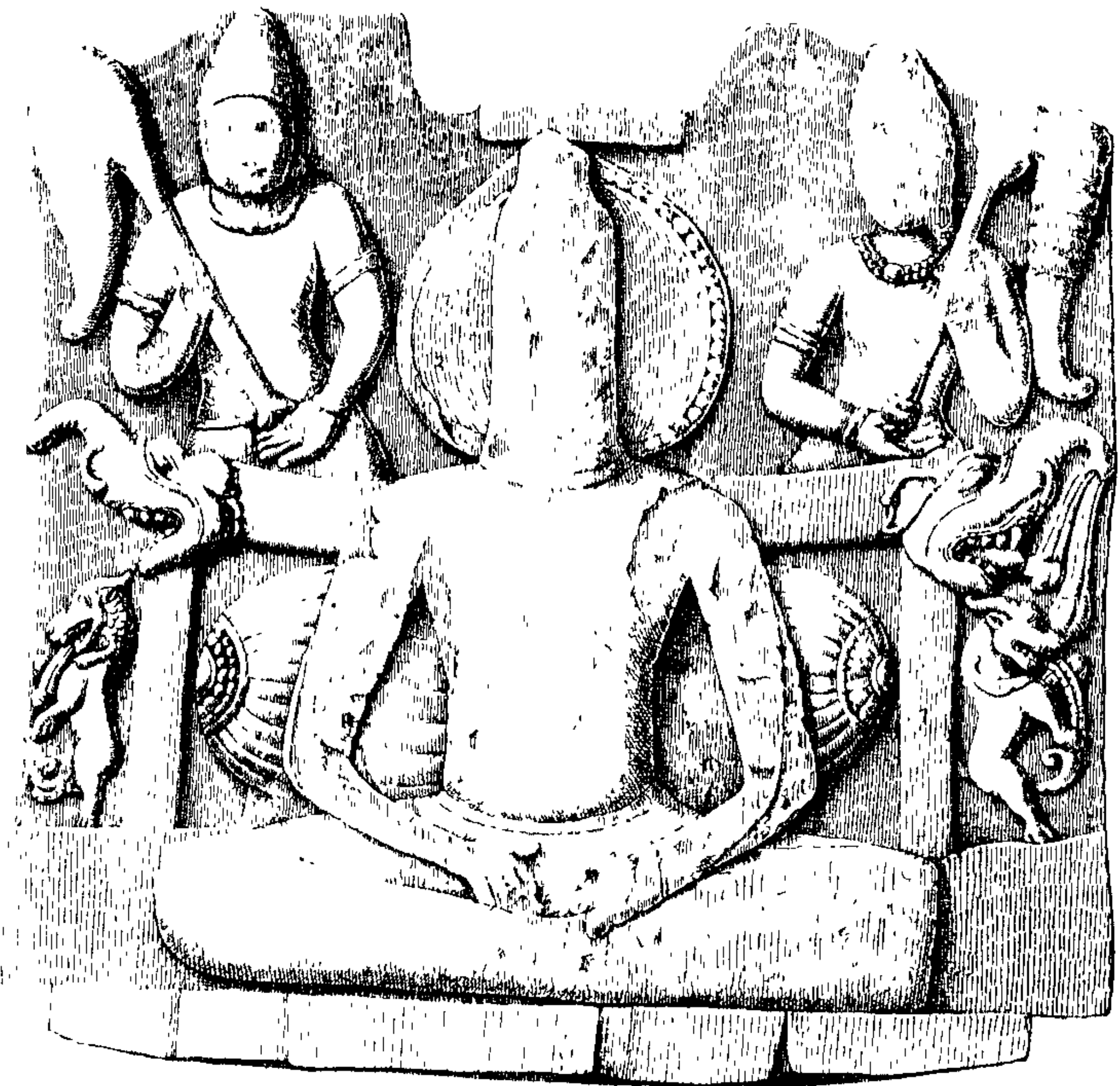

HUCHIMALLIGUDI
14
BRAHMANICAL CAVE 69
JYOTIRLING TEMPLE
DURGA TEMPLE
LAD KHAN TEMPLE
VIRUPAKSHA TEMPLE
RACHIGUDI
VILLAGE
CHARANT MATH
KONTGUDI
TRYAMBAKESVARA TEMPLE
MEGUTI TEMPLE
DOLMENS
71
TO THE JAINA CAVE
70
RIVER MALPRABHA
GALAGNATH TEMPLE
RAMLING TEMPLE
SKETCH PLAN
OF
AIHOLE
SHEWING THE POSITIONS OF THE TEMPLES
SCALE OF
200
400 YARDS



AIHOLE: THE TEMPLE OF MEGUTI FROM THE N. E.

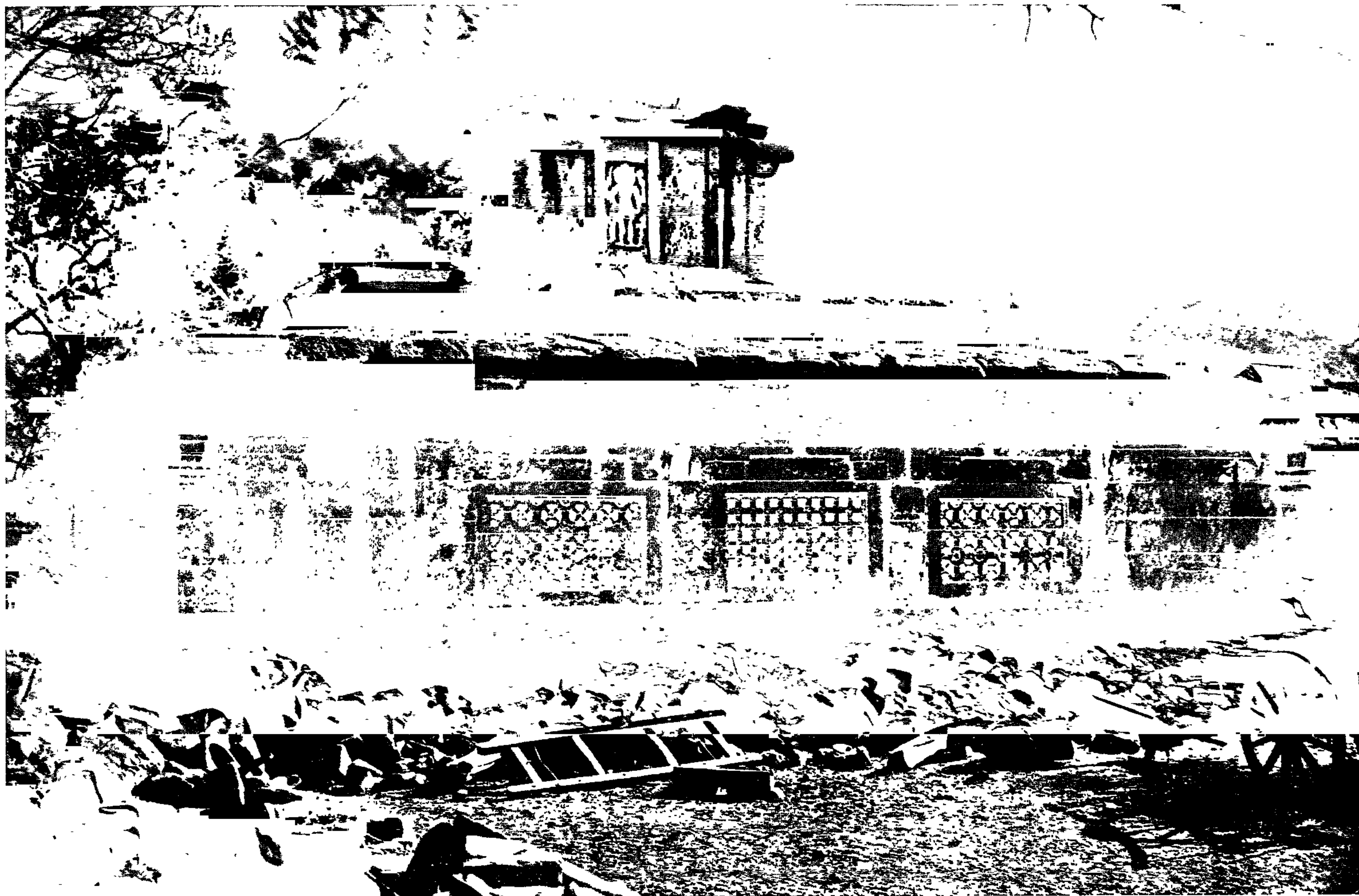


AIHOLE: PLAN OF THE TEMPLE OF MEGUTI.





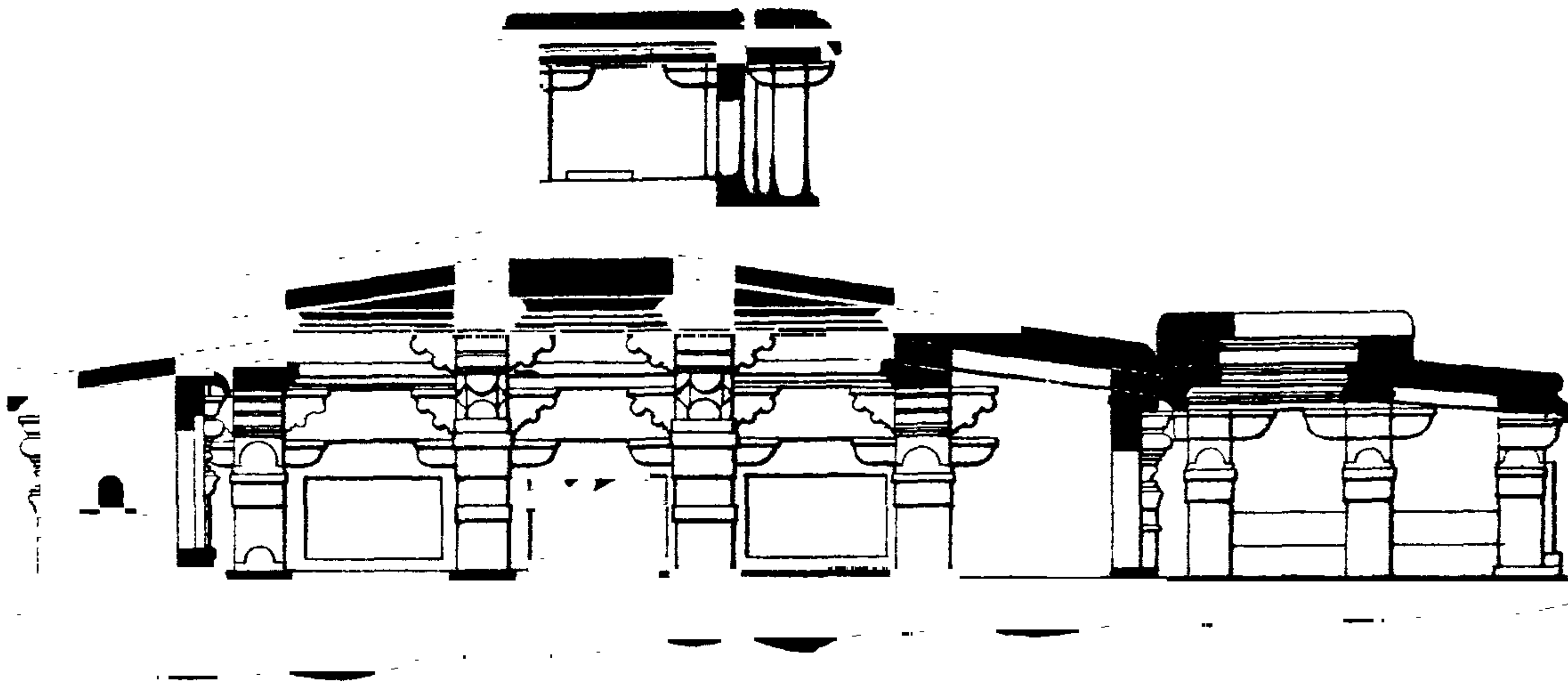
JINA AND DEVI IN THE TEMPLE OF MEGUTI.



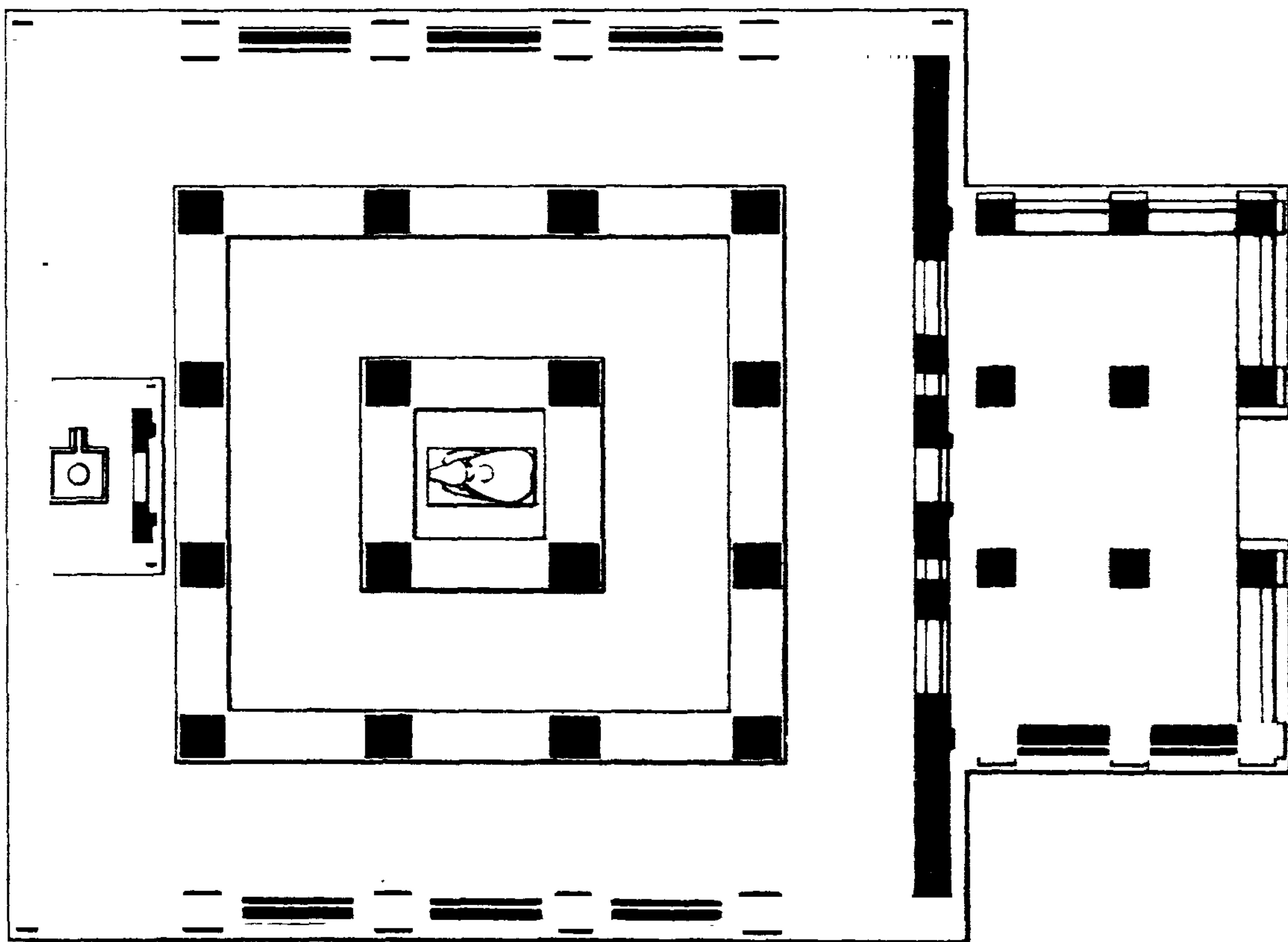
AIHOLE: THE TEMPLE OF LAD KHAN



AIHOLE: THE KONT-GUDI.

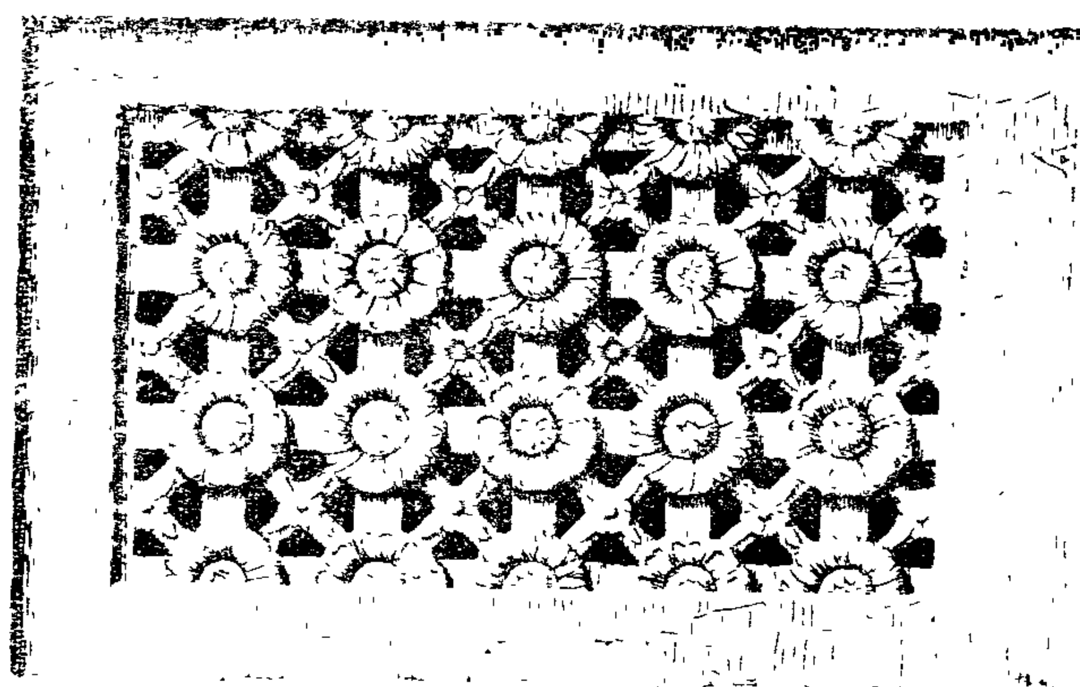


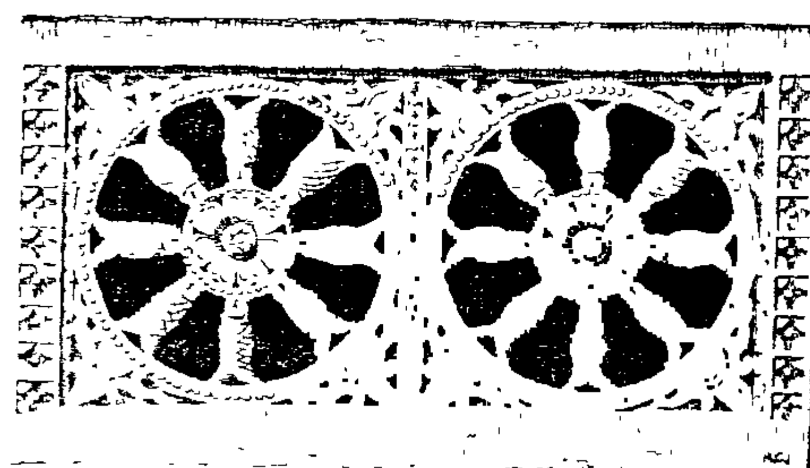
SECTION OF THE TEMPLE OF LAD KHAN



SCALE OF 10 0 5 10 20 30 40 50 FEET

AIHOLE: PLAN OF THE TEMPLE OF LAD KHAN.

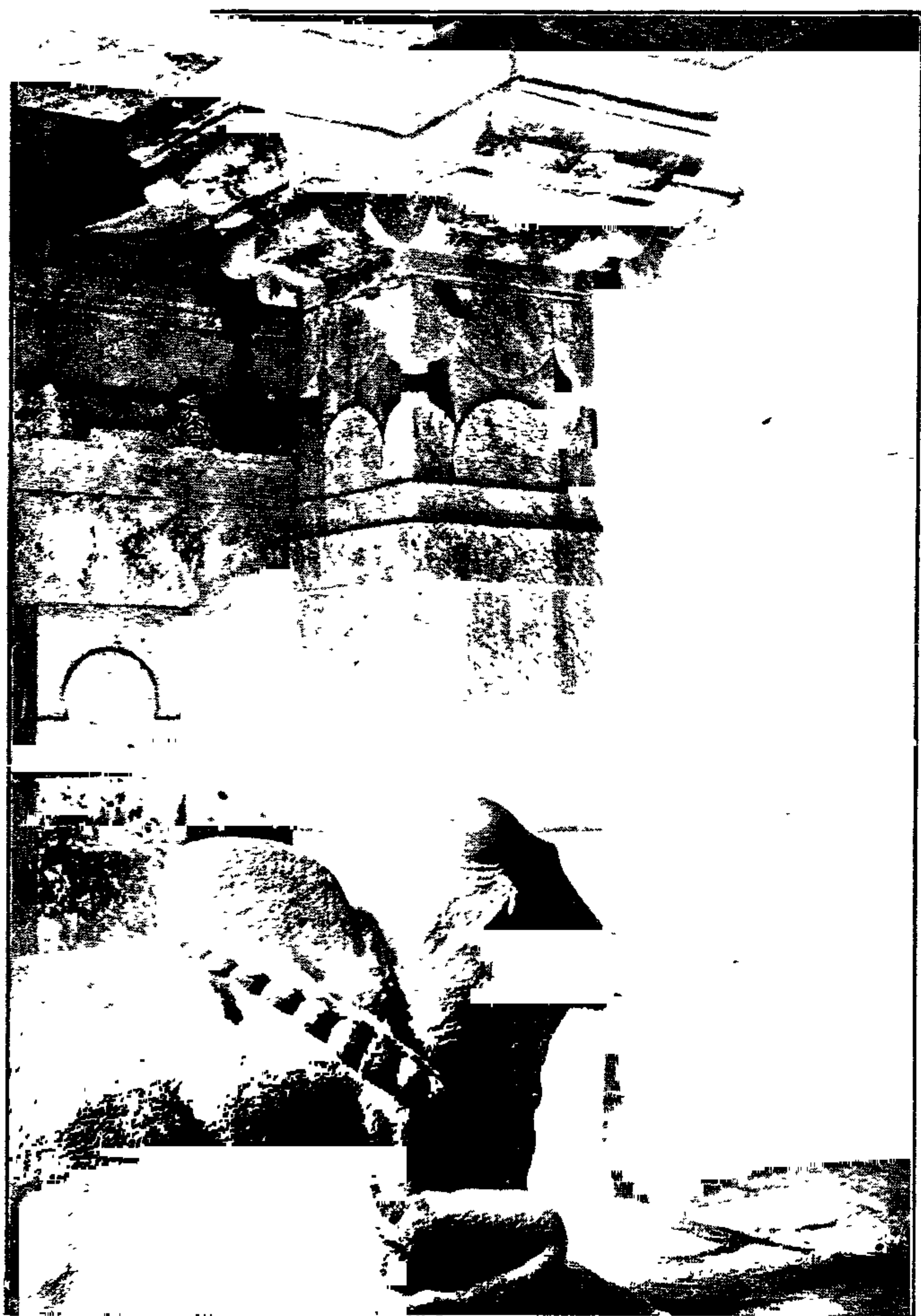




WINDOWS IN THE TEMPLE OF LAD KHAN.

SCALE OF 1 2 3 4 5 6 FEET

AIHOLE: FACADE OF THE FRONT PORCH OF THE TEMPLE OF LAD KHAN.

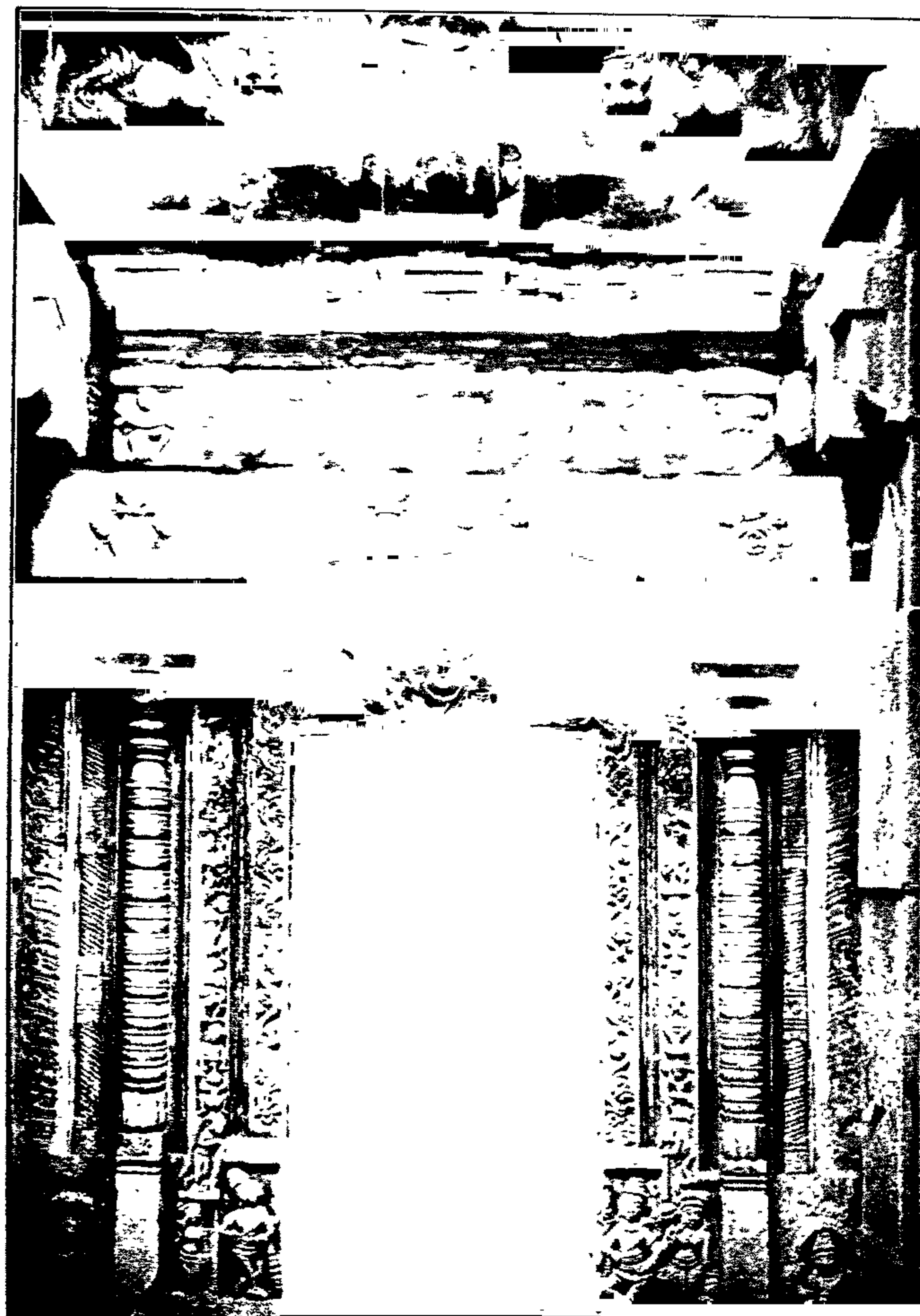




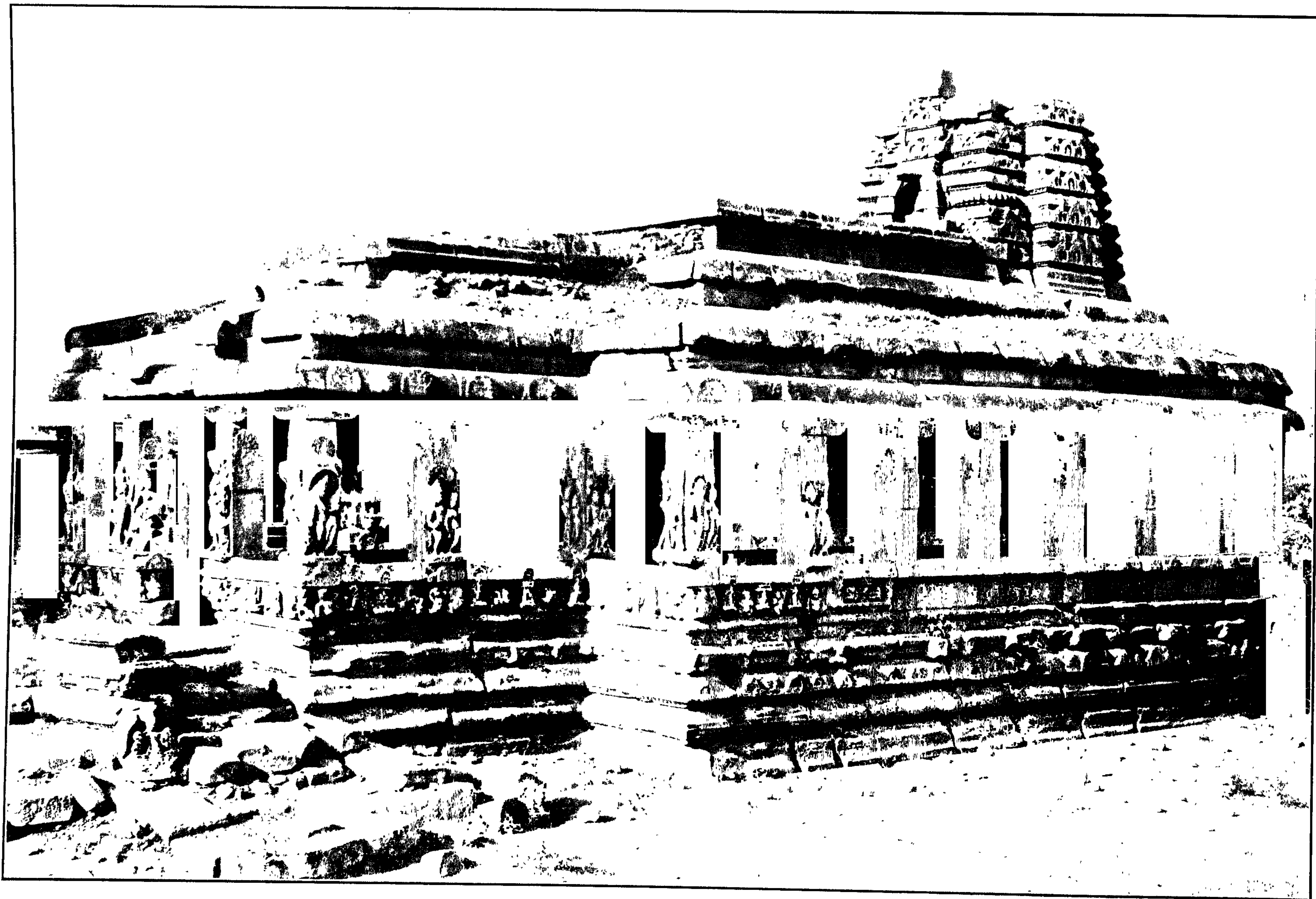
AIHOLE: PILLARS OF THE TEMPLE OF LAD KHAN



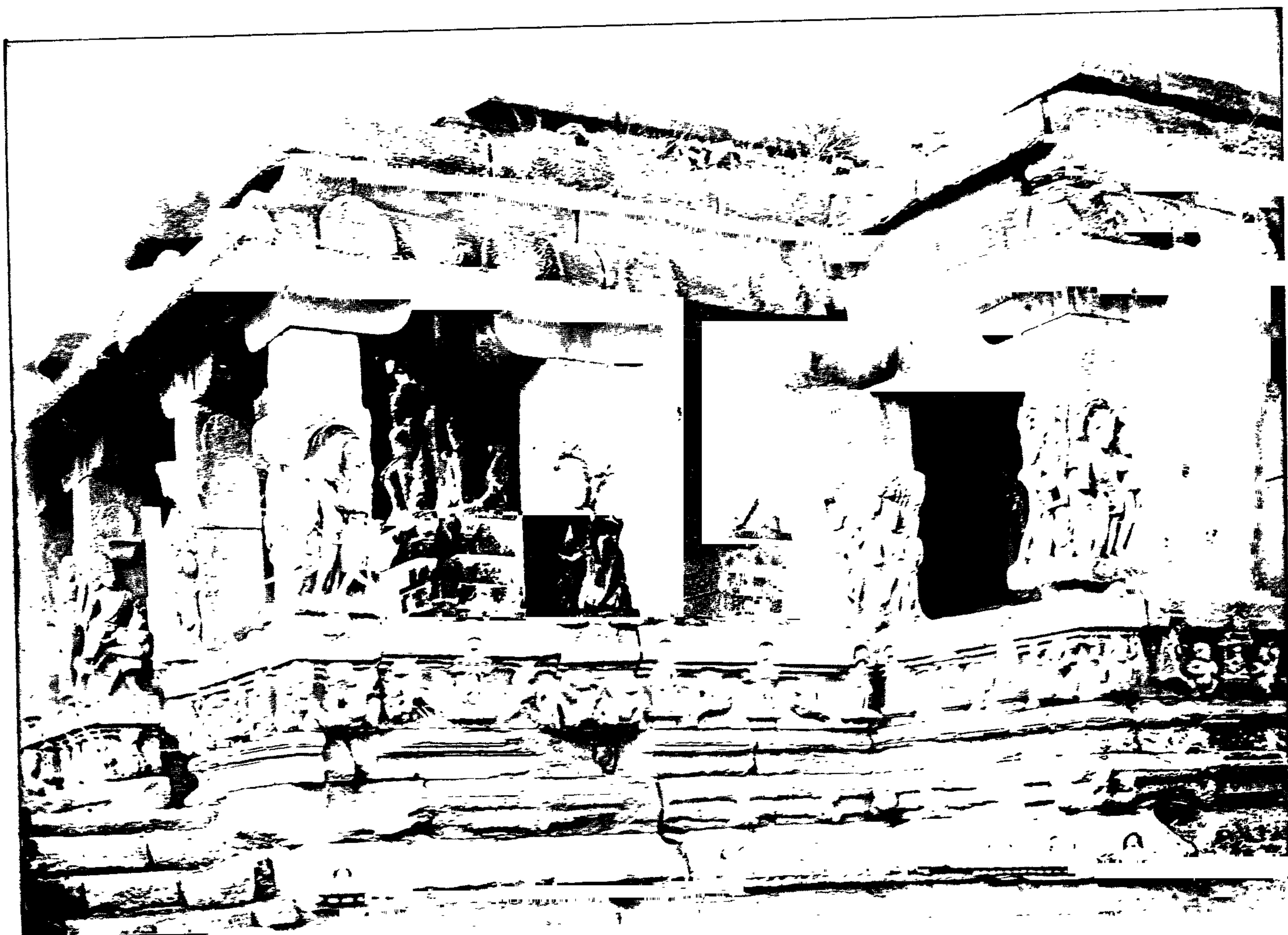
AIHOLE: PILLAR IN KONT-GUDI.



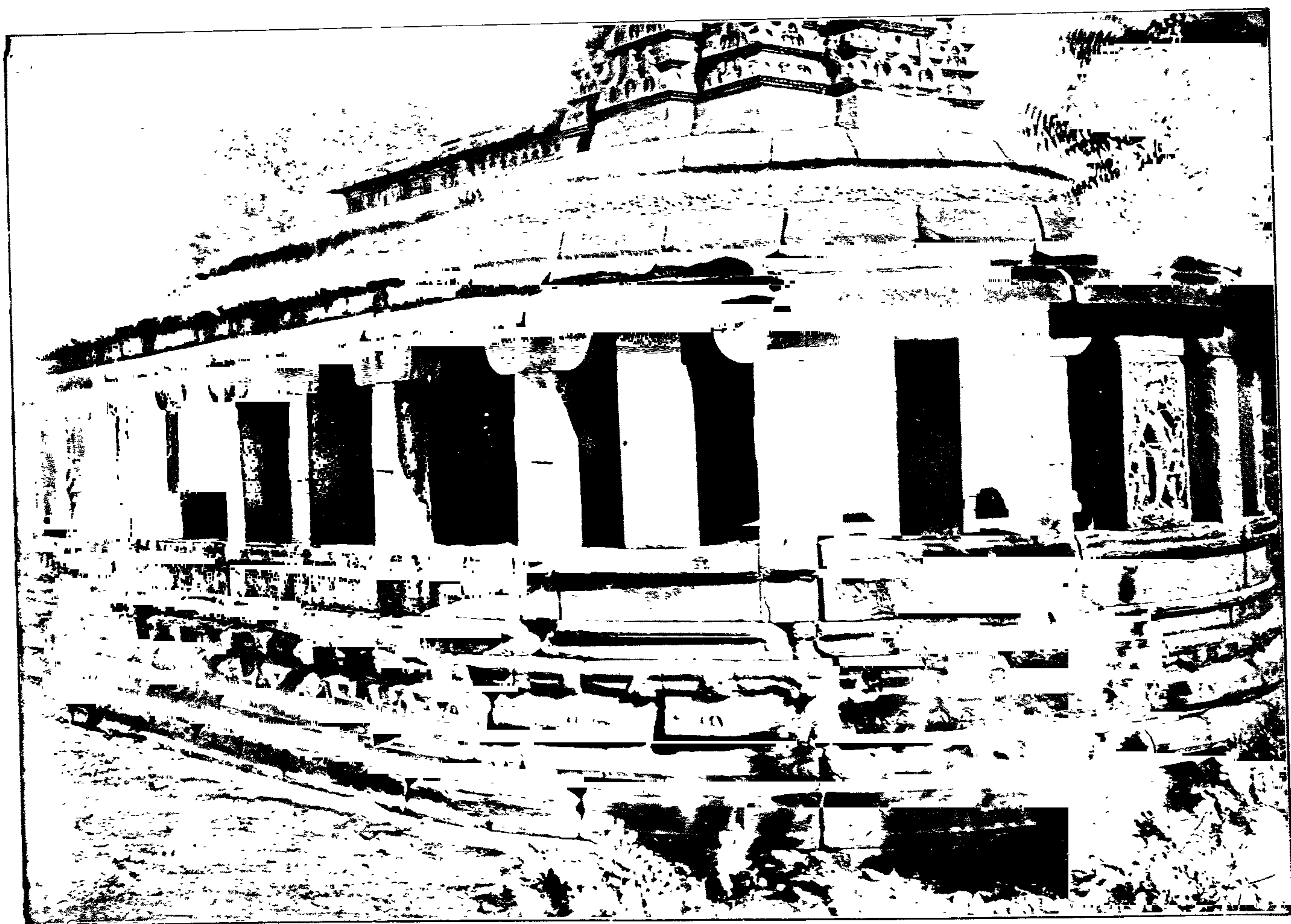
AIHOLE: SHRINE DOOR OF TEMPLE BESIDE KONT-GUDI.



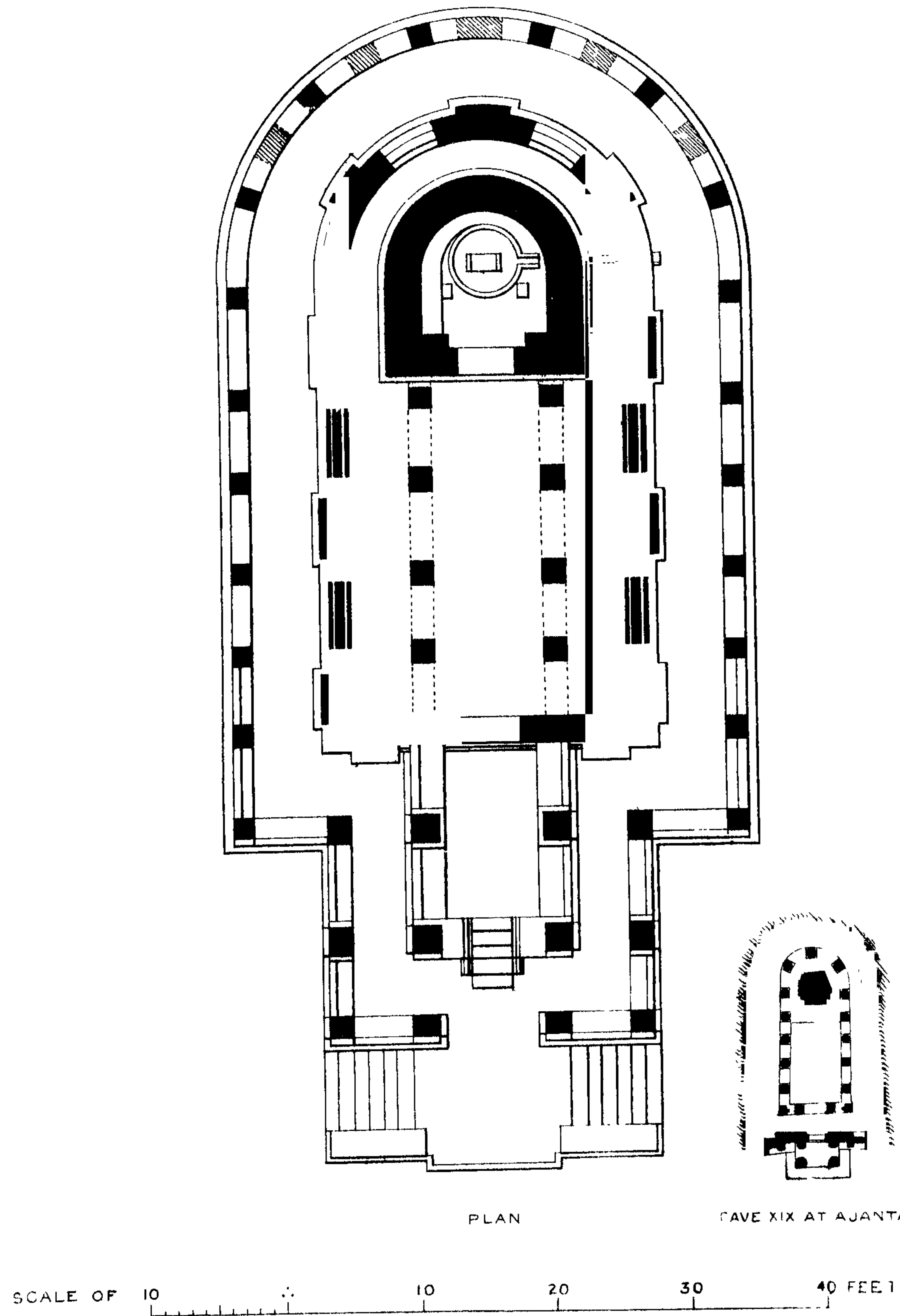
AIHOLE: THE DURGA TEMPLE

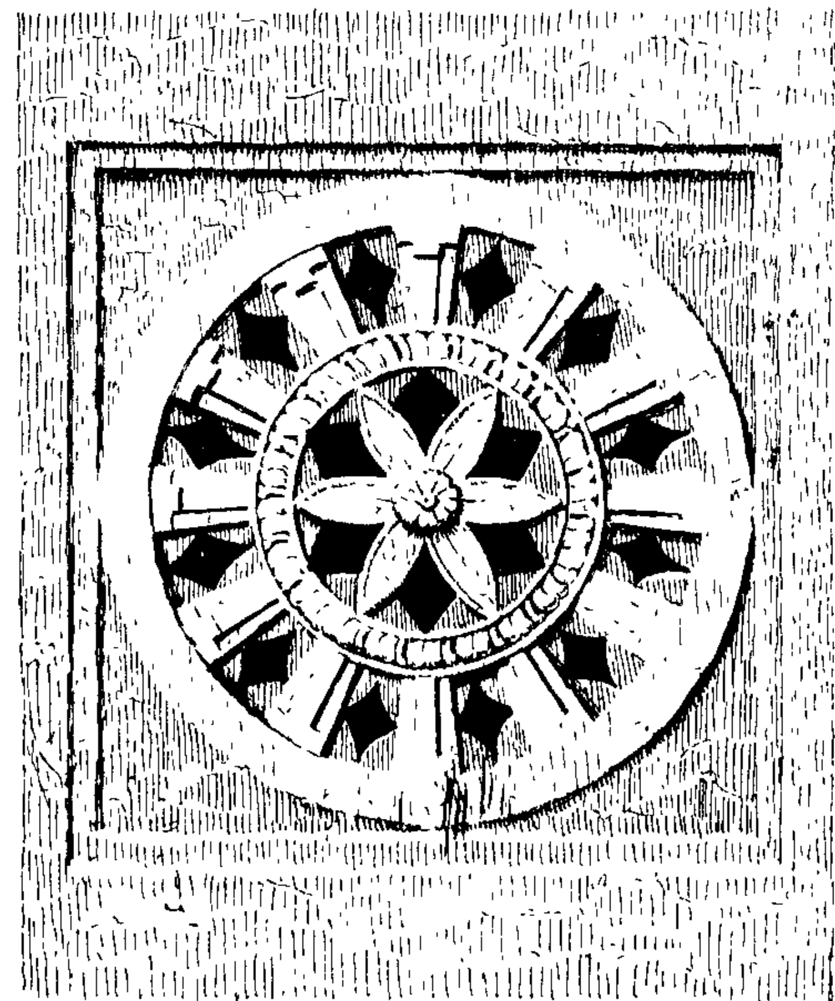


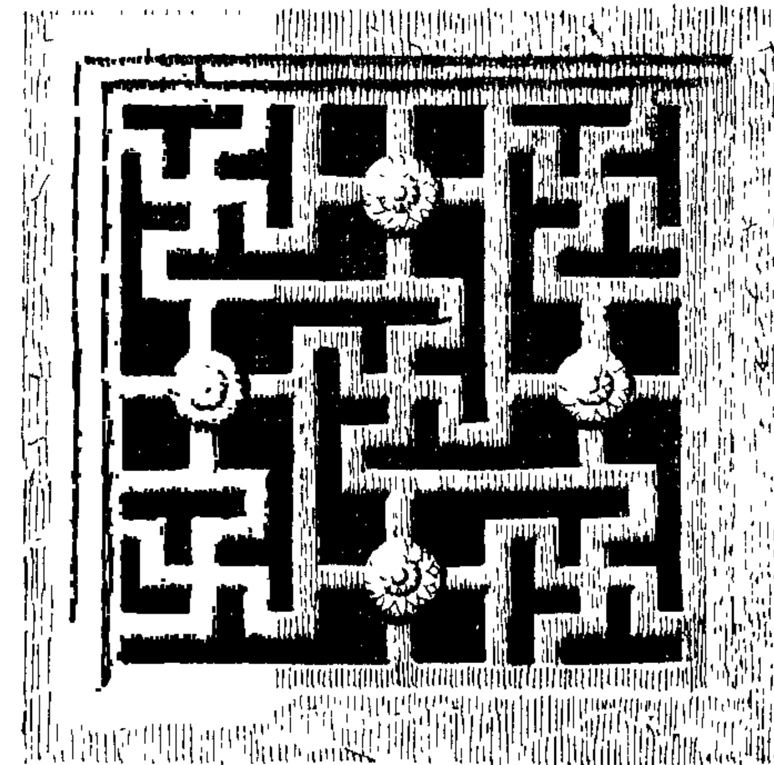
AIHOLE: THE FRONT PORCH OF THE DURGA TEMPLE.

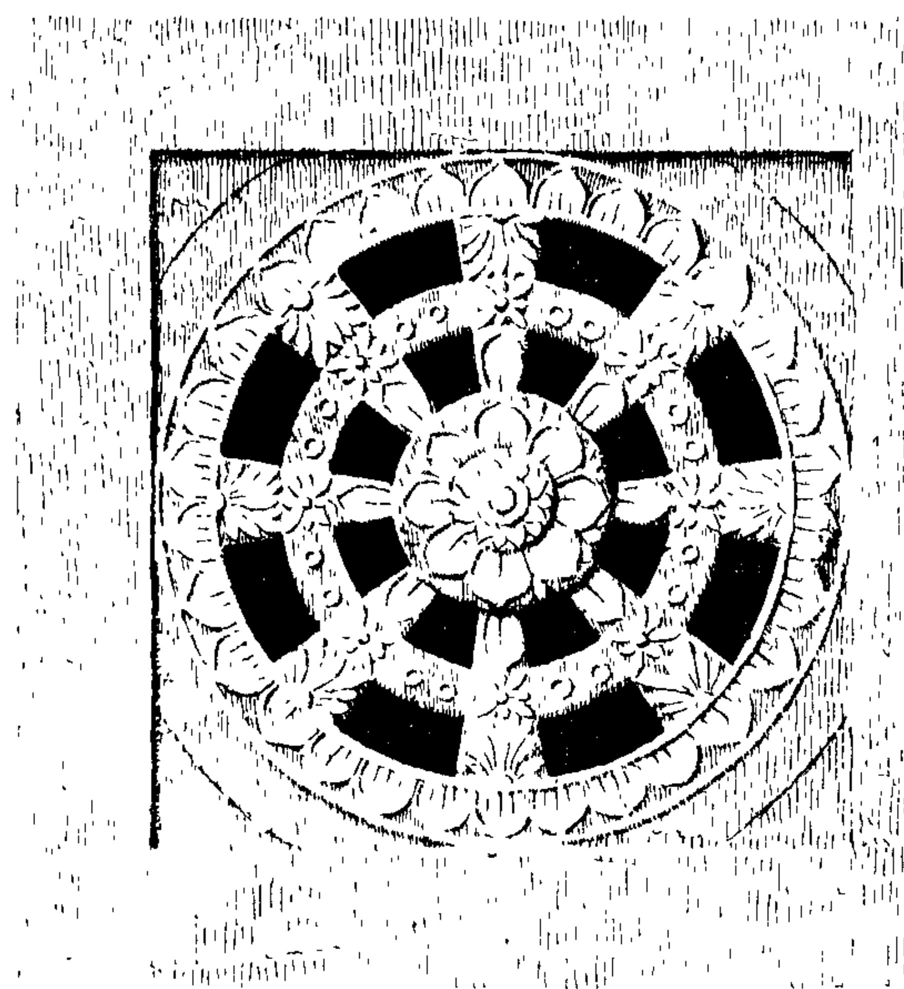


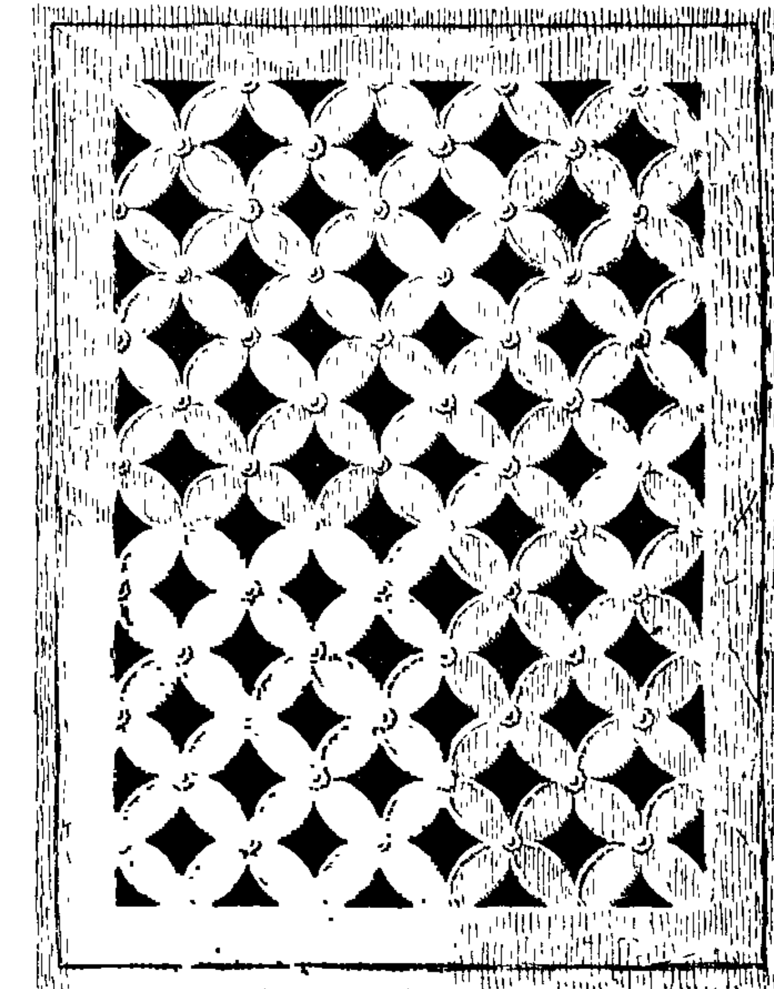
AIHOLE: THE DURGA TEMPLE FROM THE NORTH-WEST



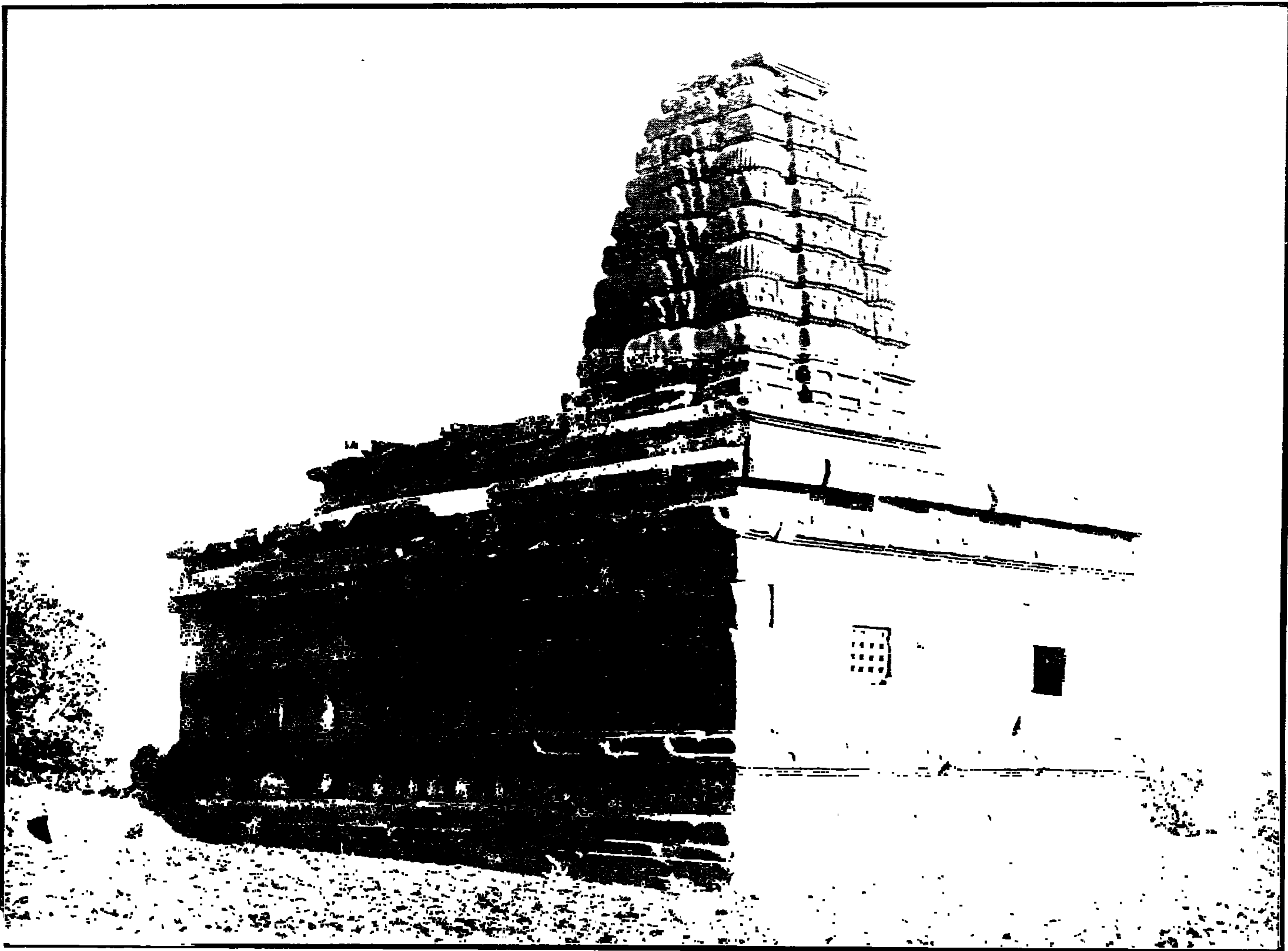




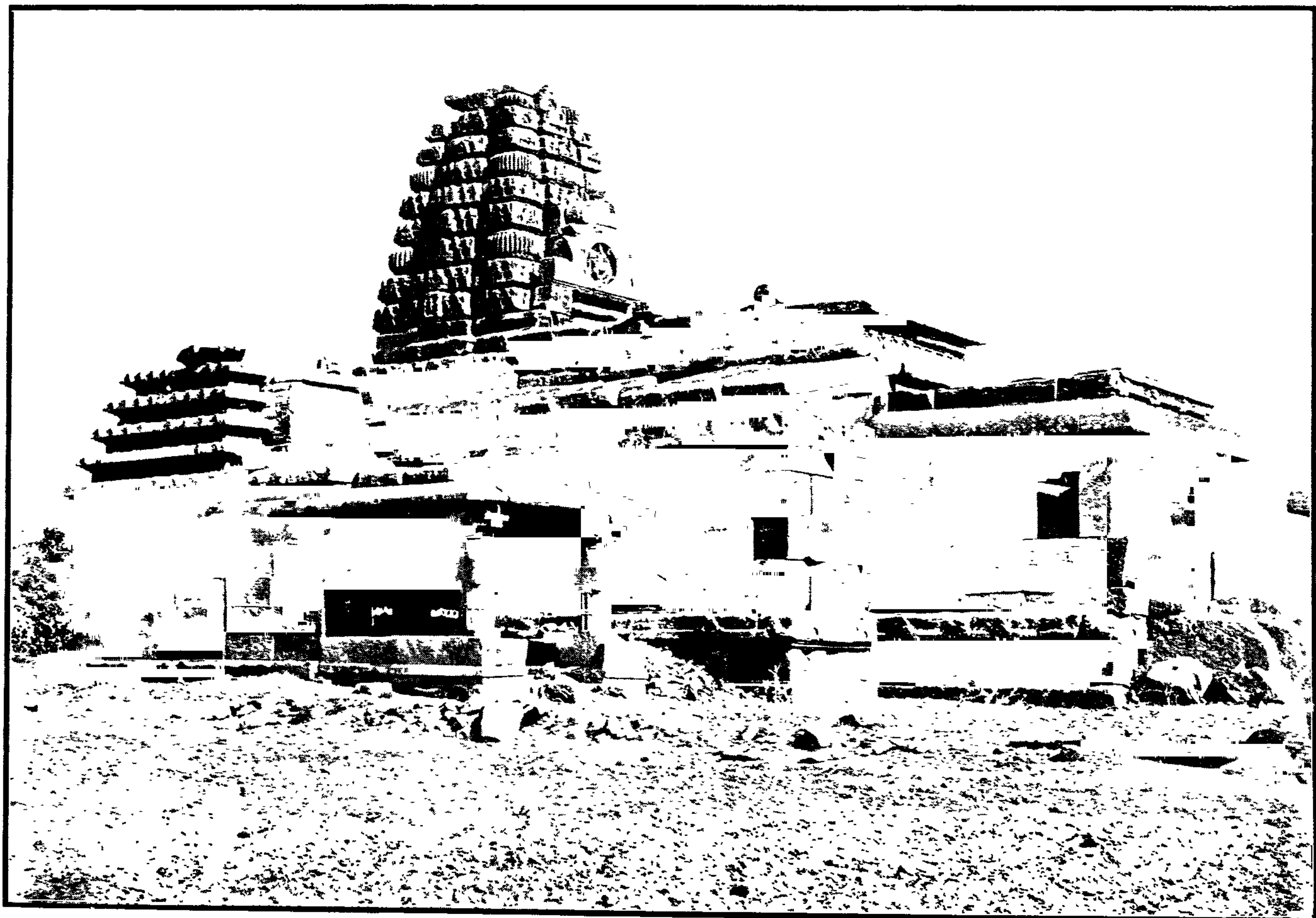




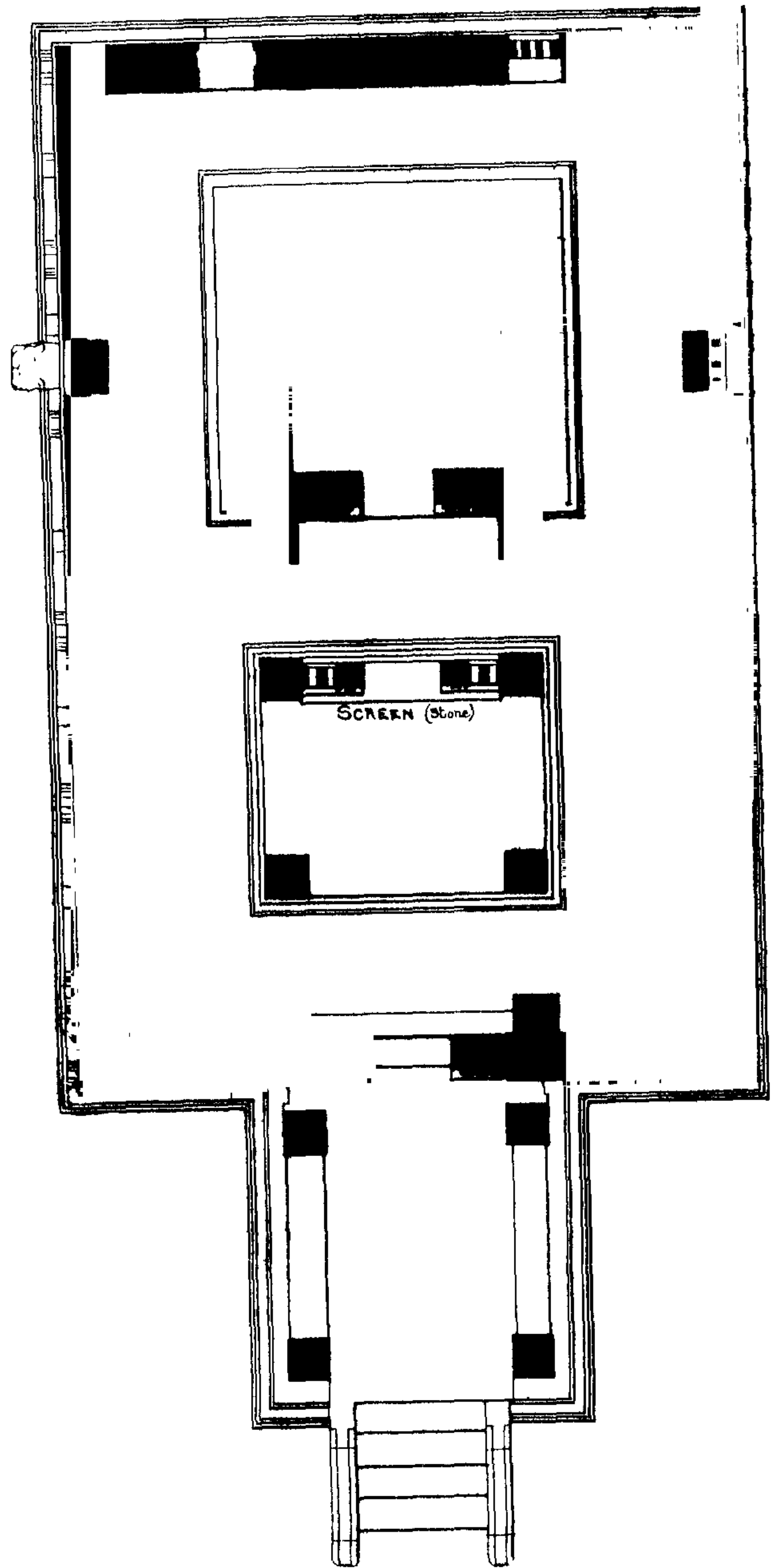
AIHOLE: THE DURGA TEMPLE.



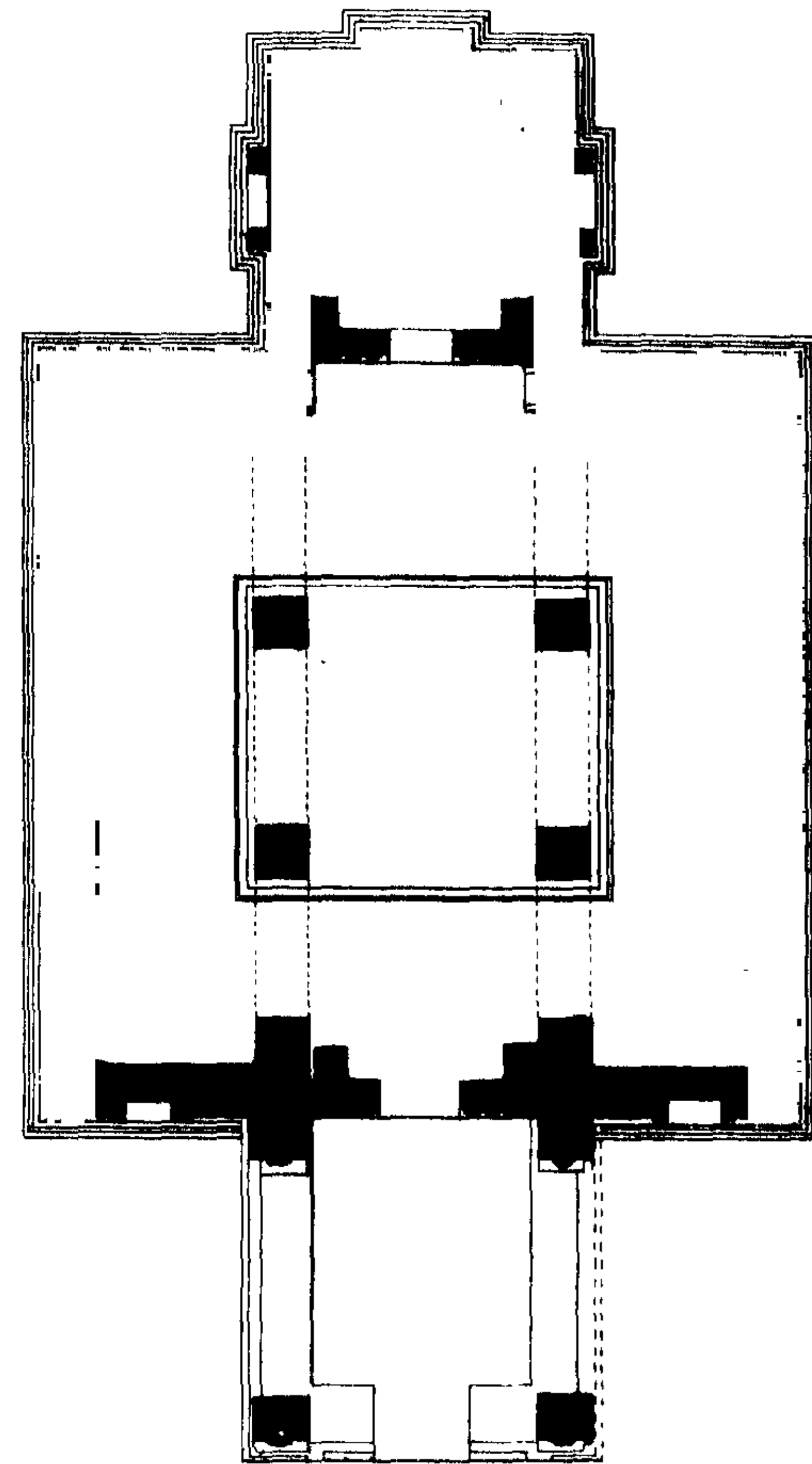
AIHOLE: THE HUCHCHIMALLI-GUDI FROM THE SOUTH-EAST.



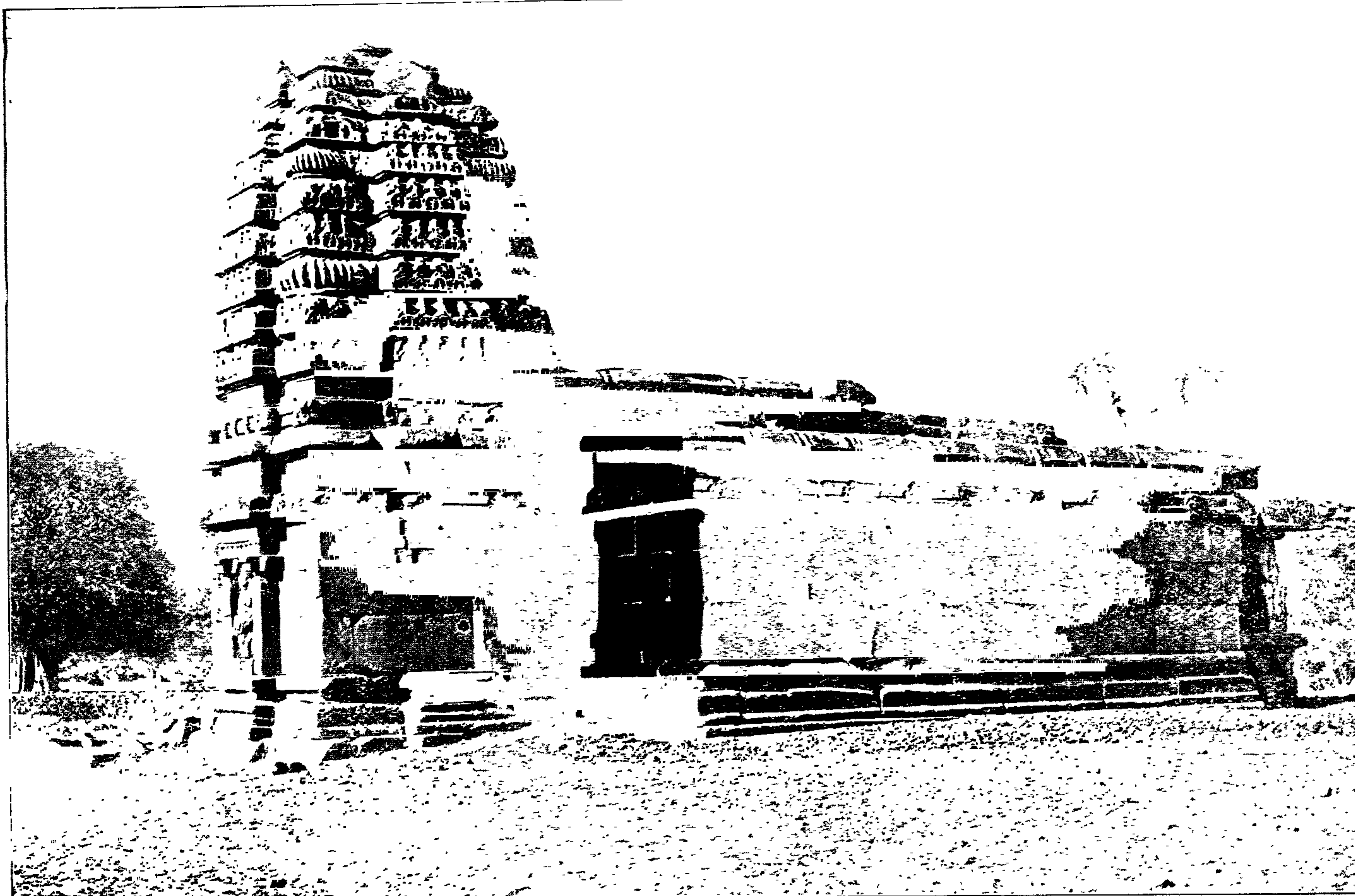
AIHOLE: THE HUCHCHIMALLI-GUDI FROM THE NORTH-WEST.



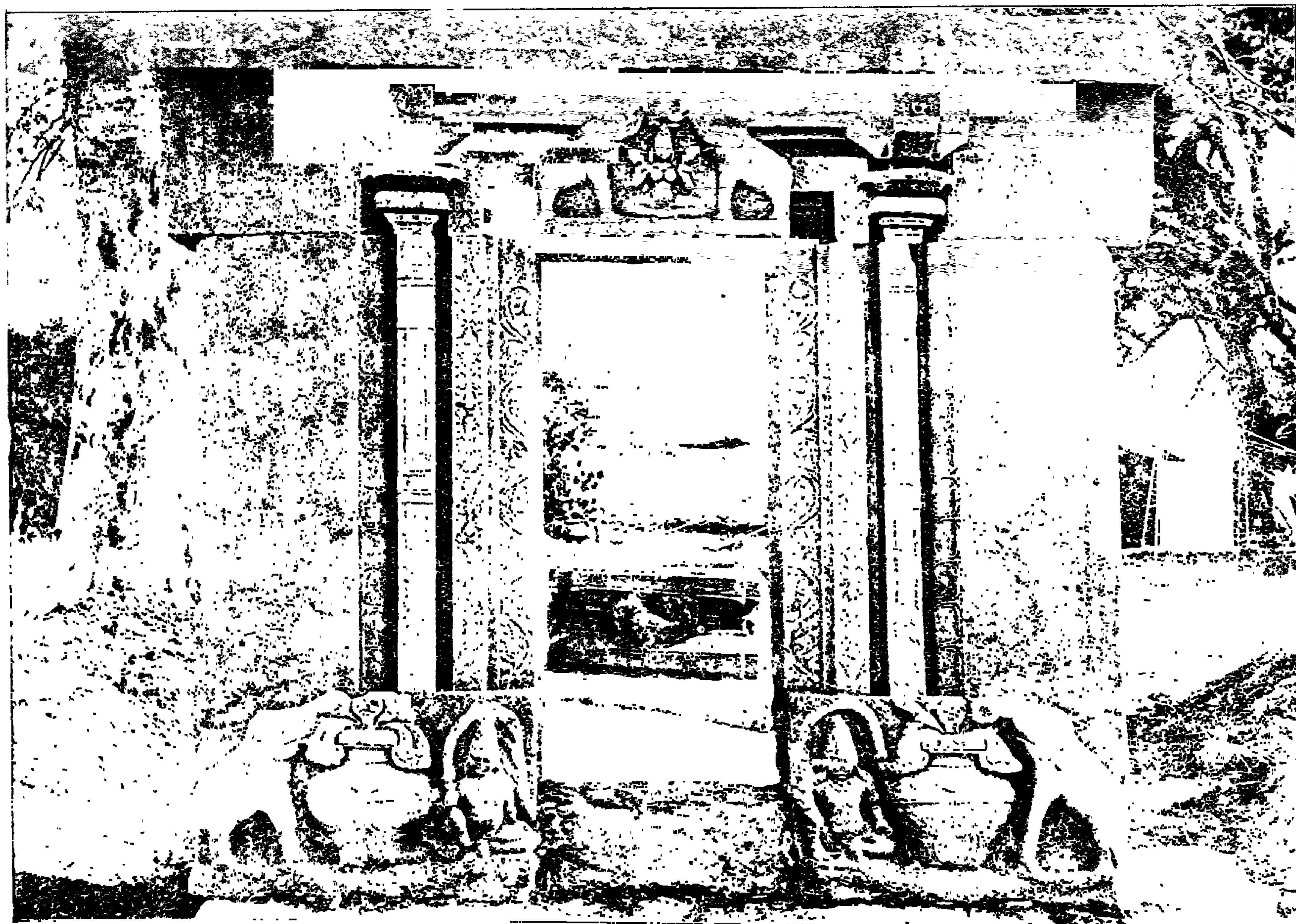
AIHOLE: PLAN OF THE HUCHCHIMALLI-GUDI.



AIHOLE: PLAN OF TEMPLE, NO. 9.



AIHOLE: TEMPLE NO. 9 IN FIELD TO SOUTH OF VILLAGE.



AIHOLE: SHRINE DOORWAY BESIDE TEMPLE NO. 9

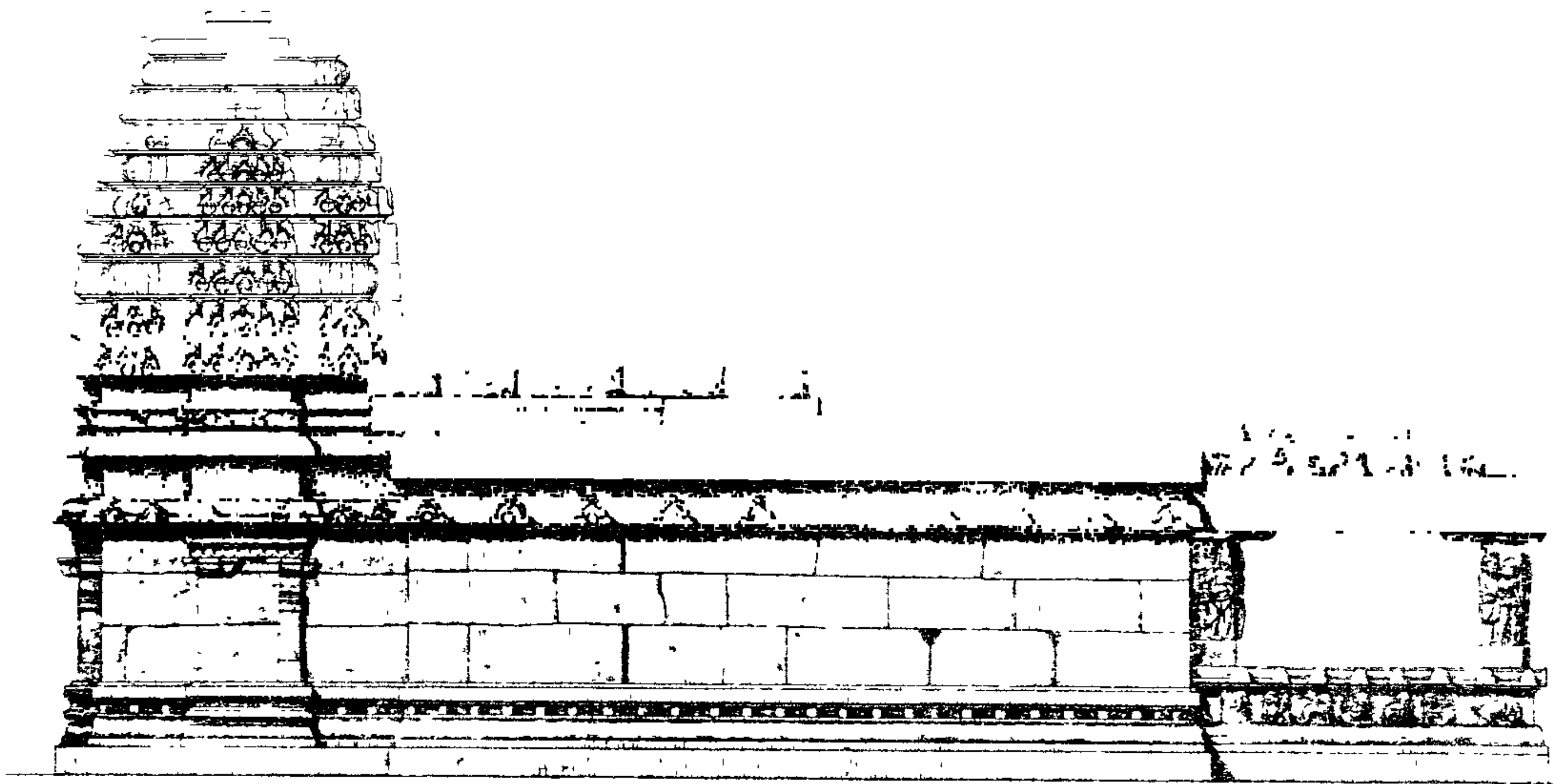


Scale of 3 4 5 feet



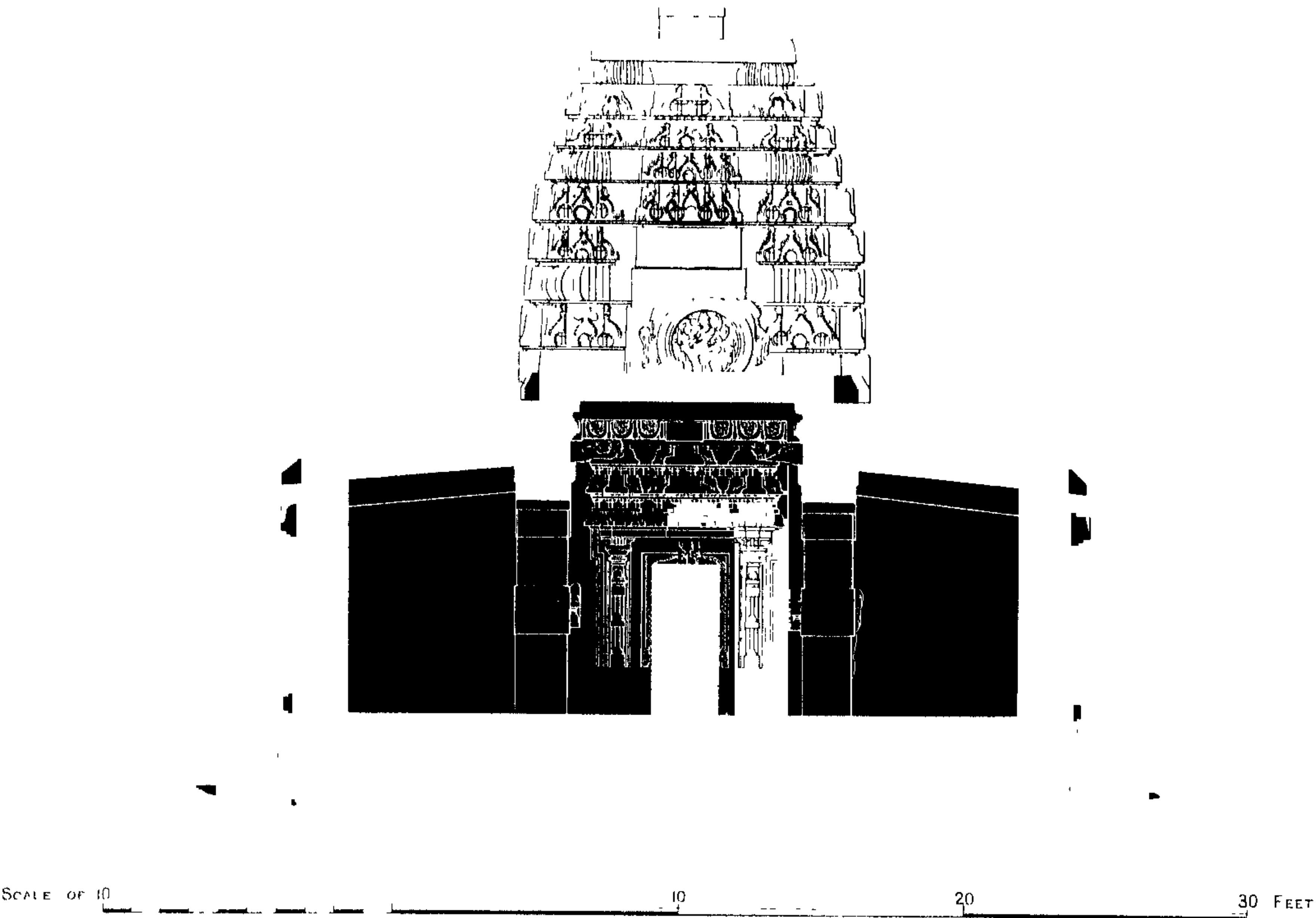
Scale of 12 1 Foot

SCULPTURES FROM TEMPLE NO. 9.

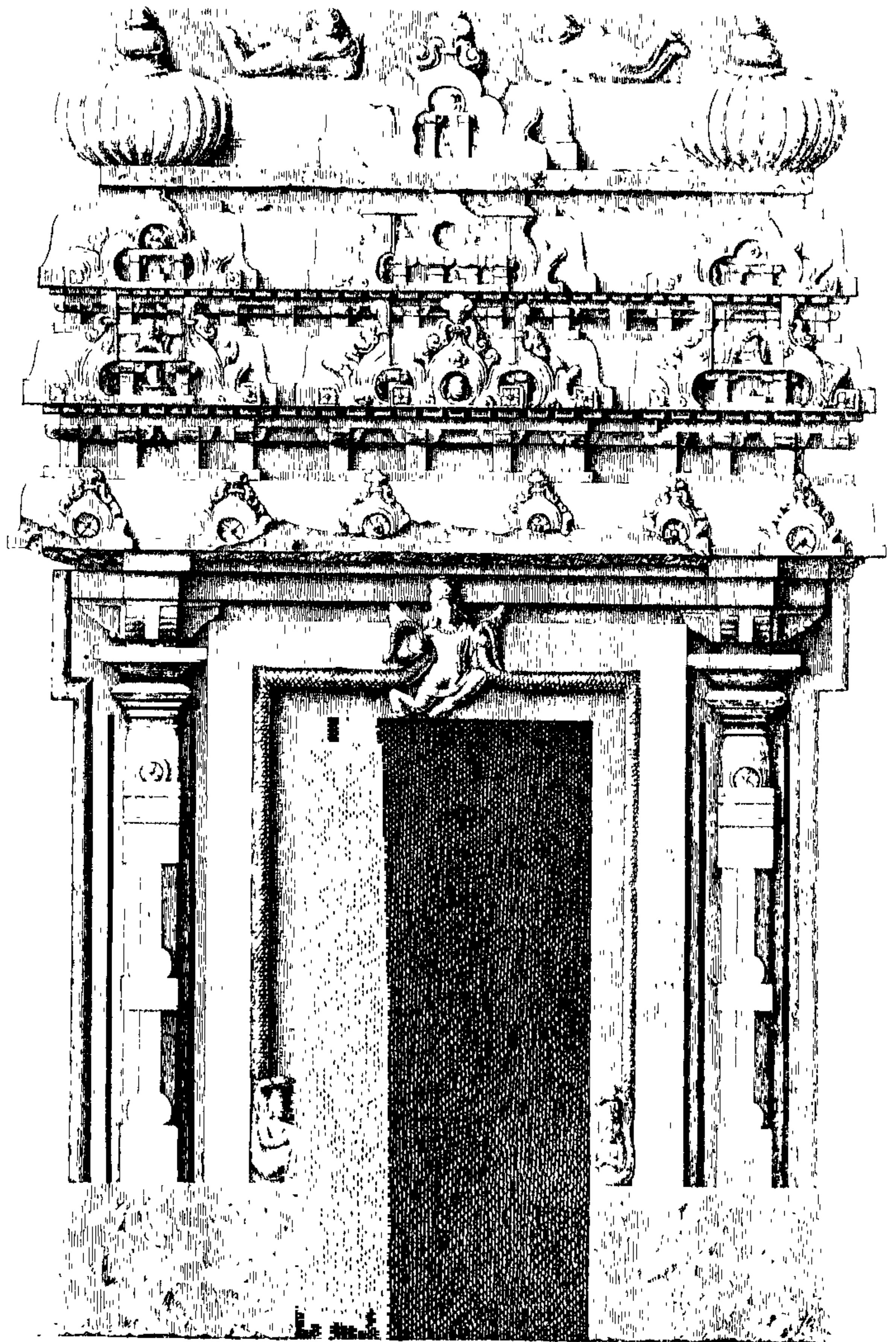


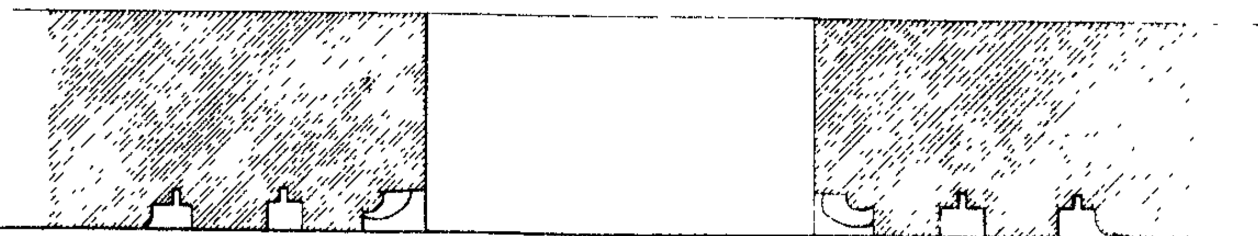
Scale of 10 10 20 30 40 Feet

AIHOLE: LONGITUDINAL SECTION OF TEMPLE NO. 9.

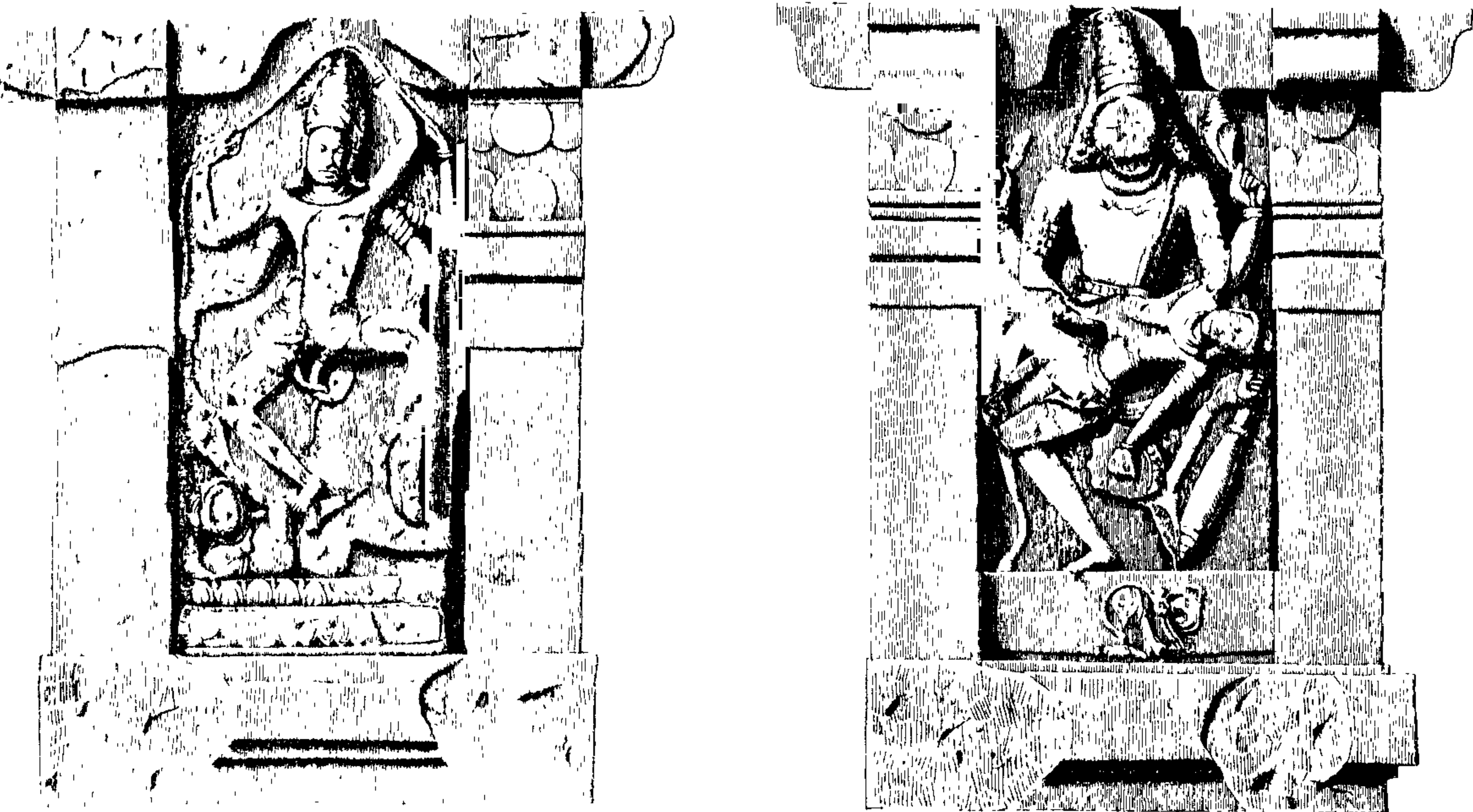


CROSS SECTION OF TEMPLE NO. 9.





THE SHRINE DOORWAY OF TEMPLE NO. 9.



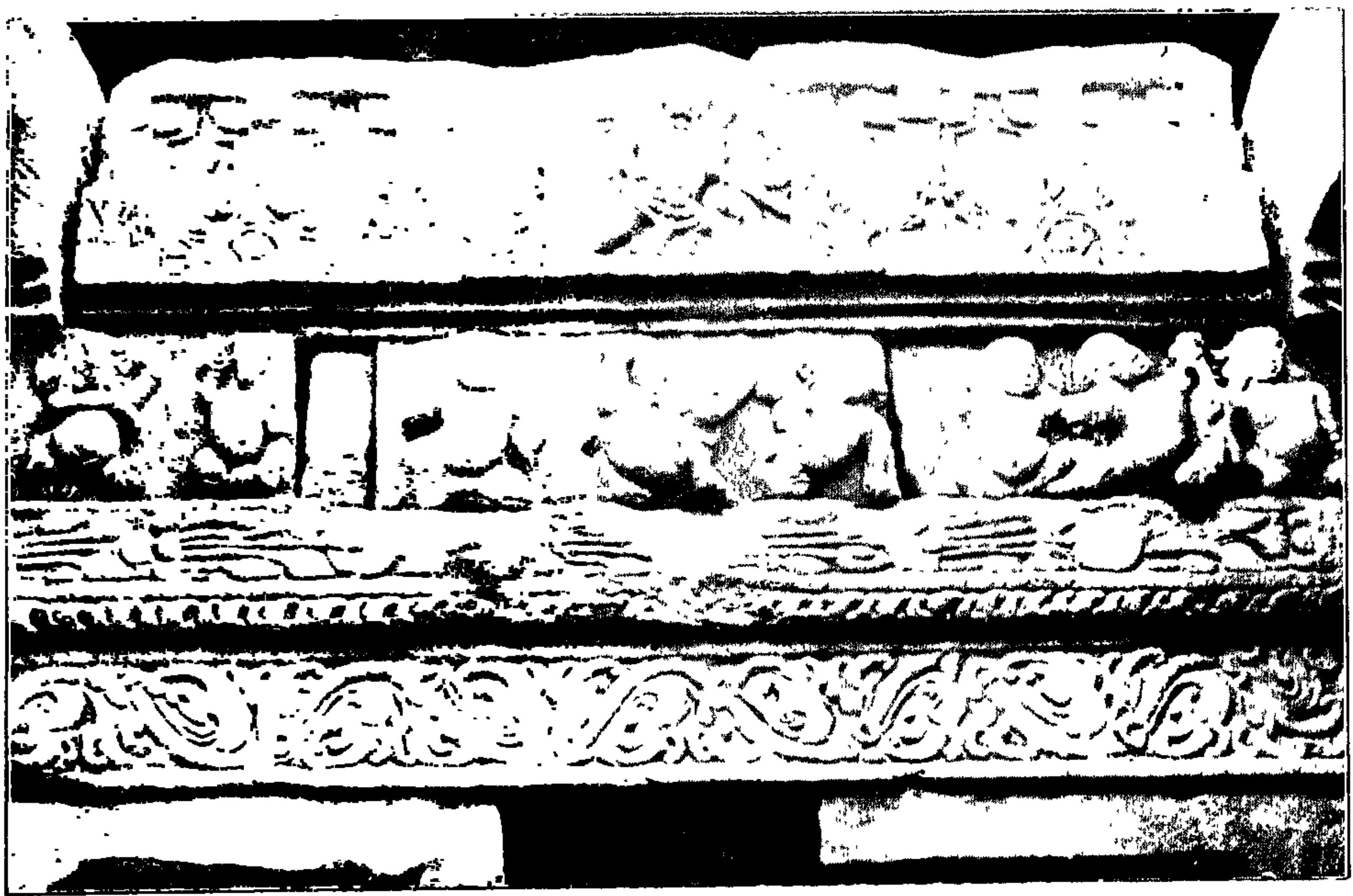
AIHOLE: IMAGES FROM THE WALLS OF TEMPLE NO. 9.

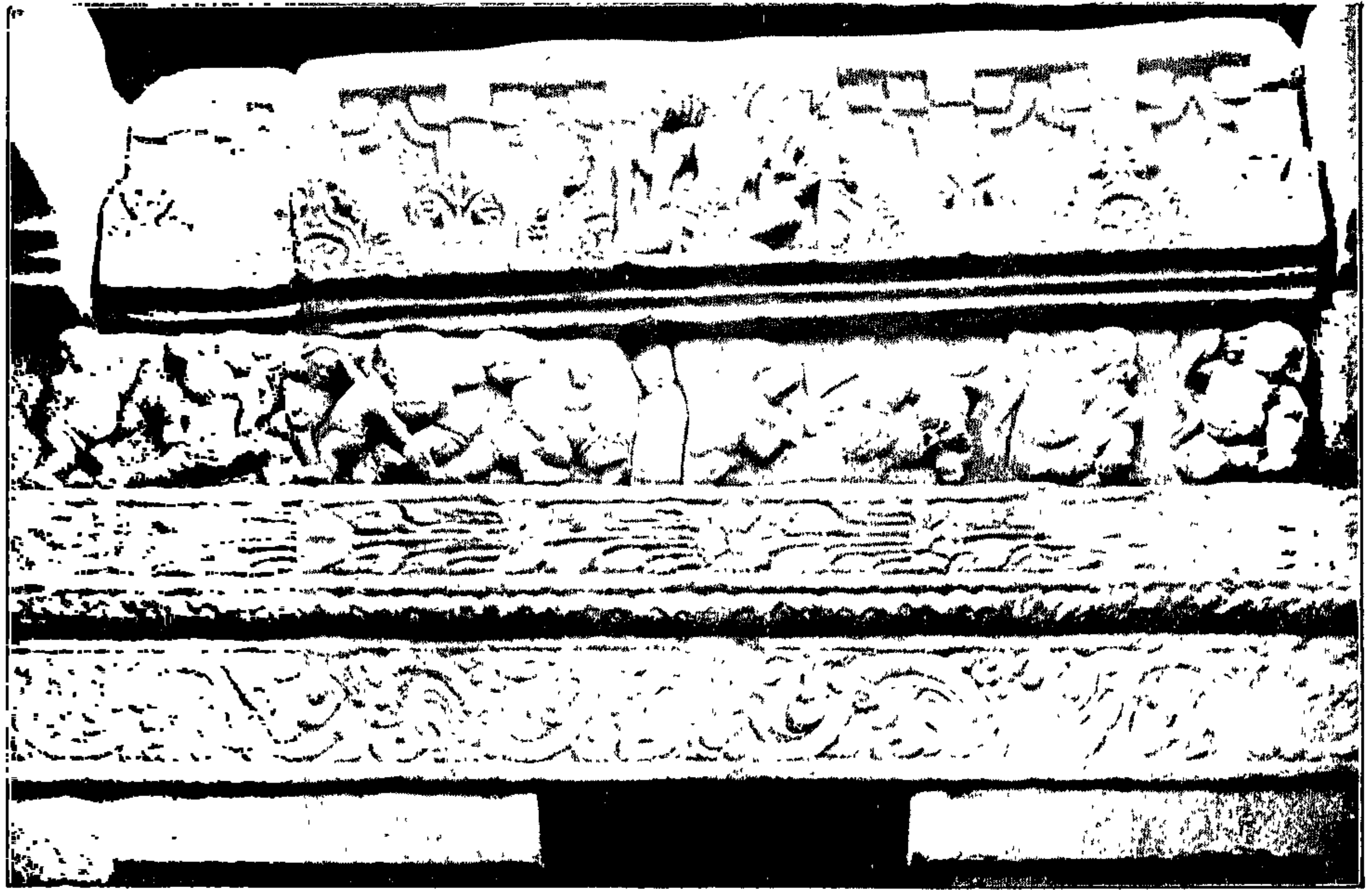


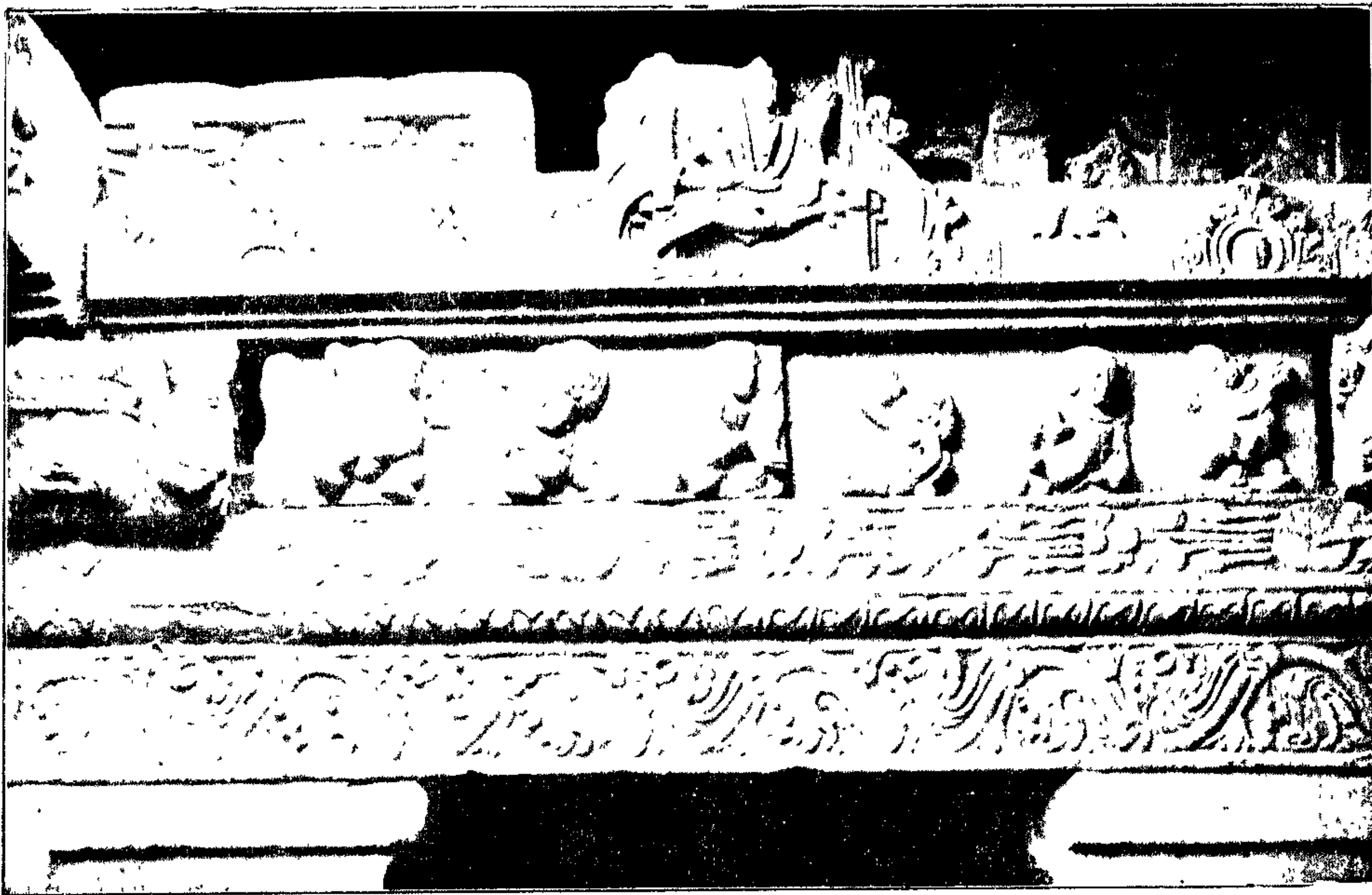




AIHOLE: THREE CEILING SLABS FROM TEMPLE NO. 9.

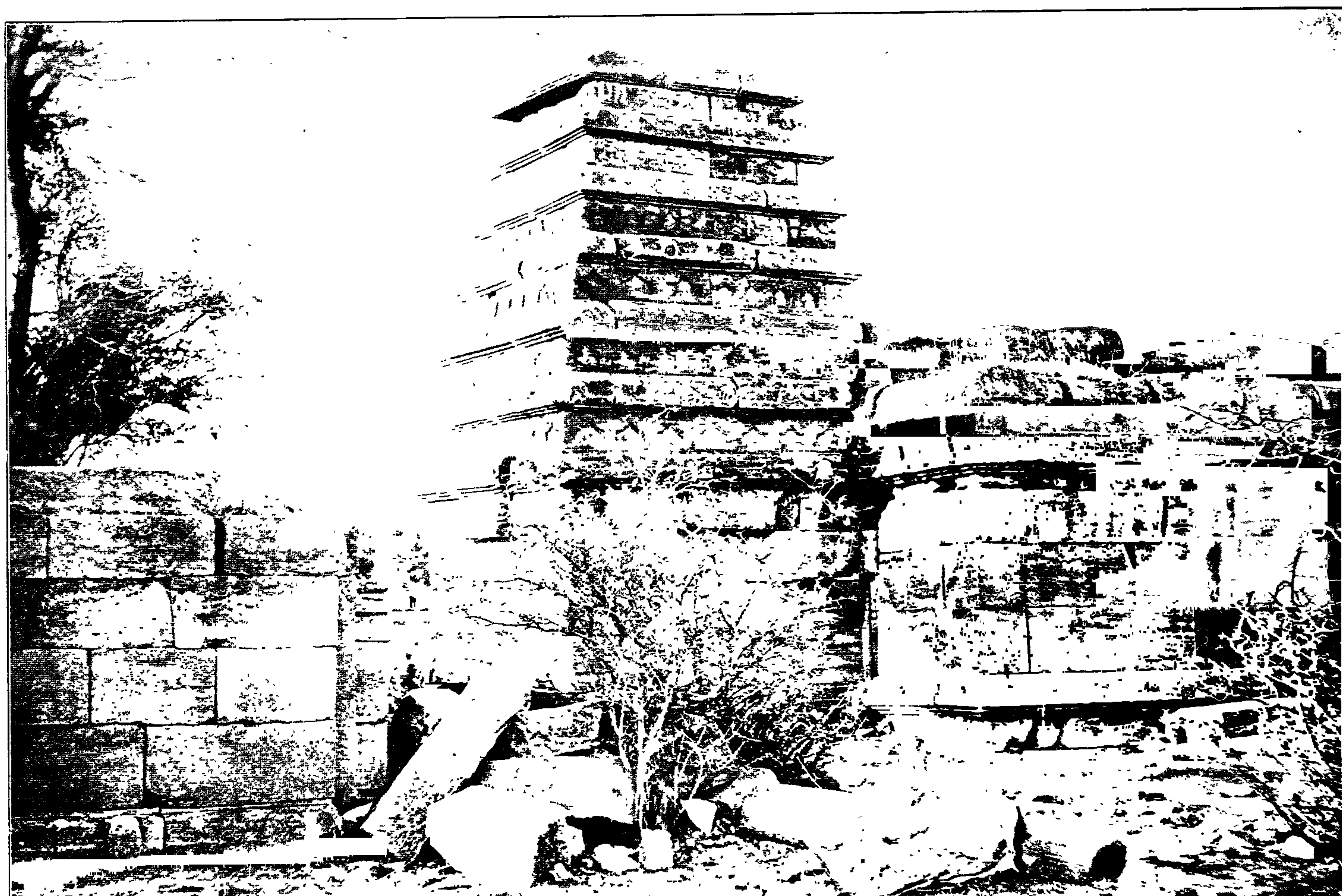




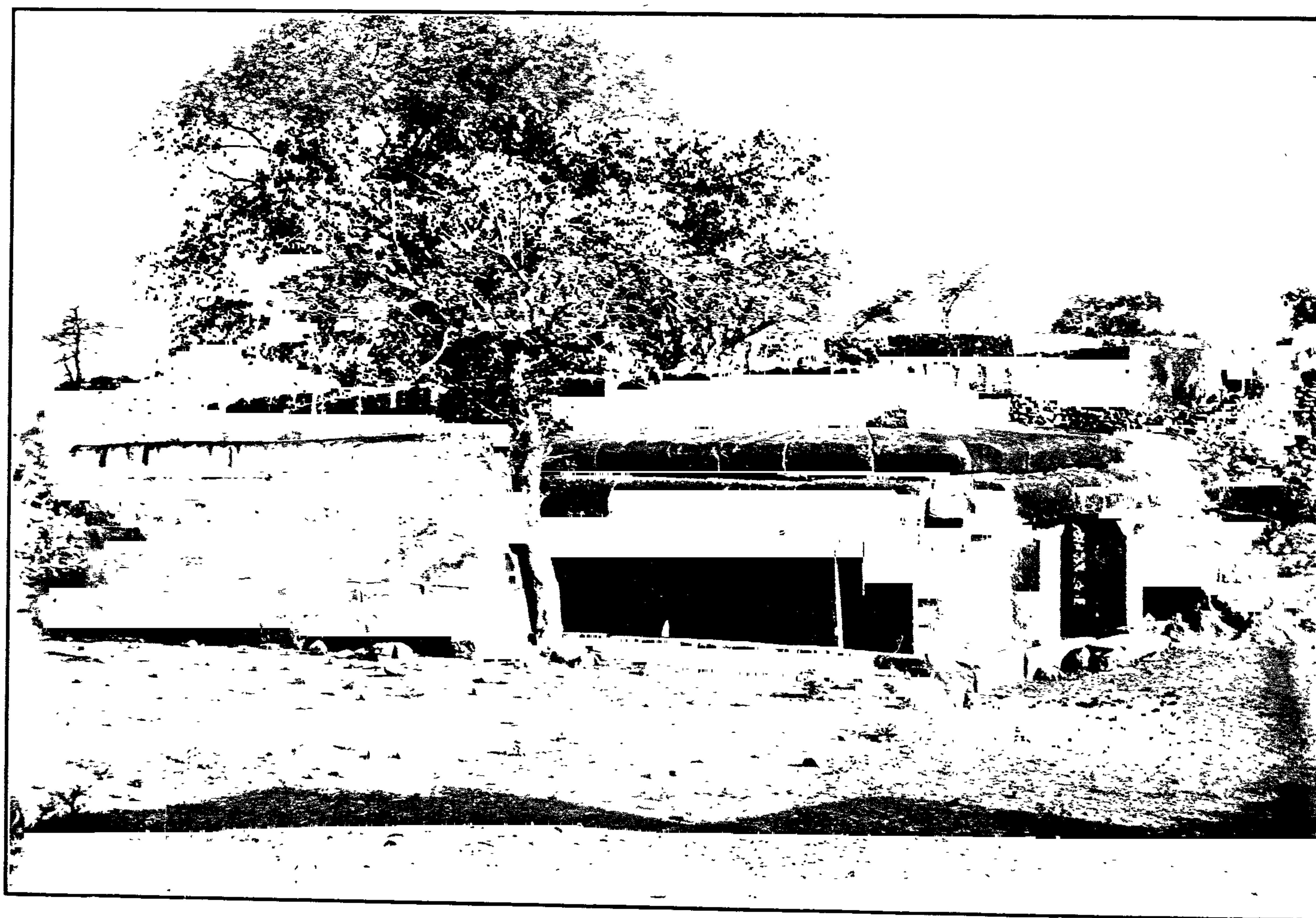




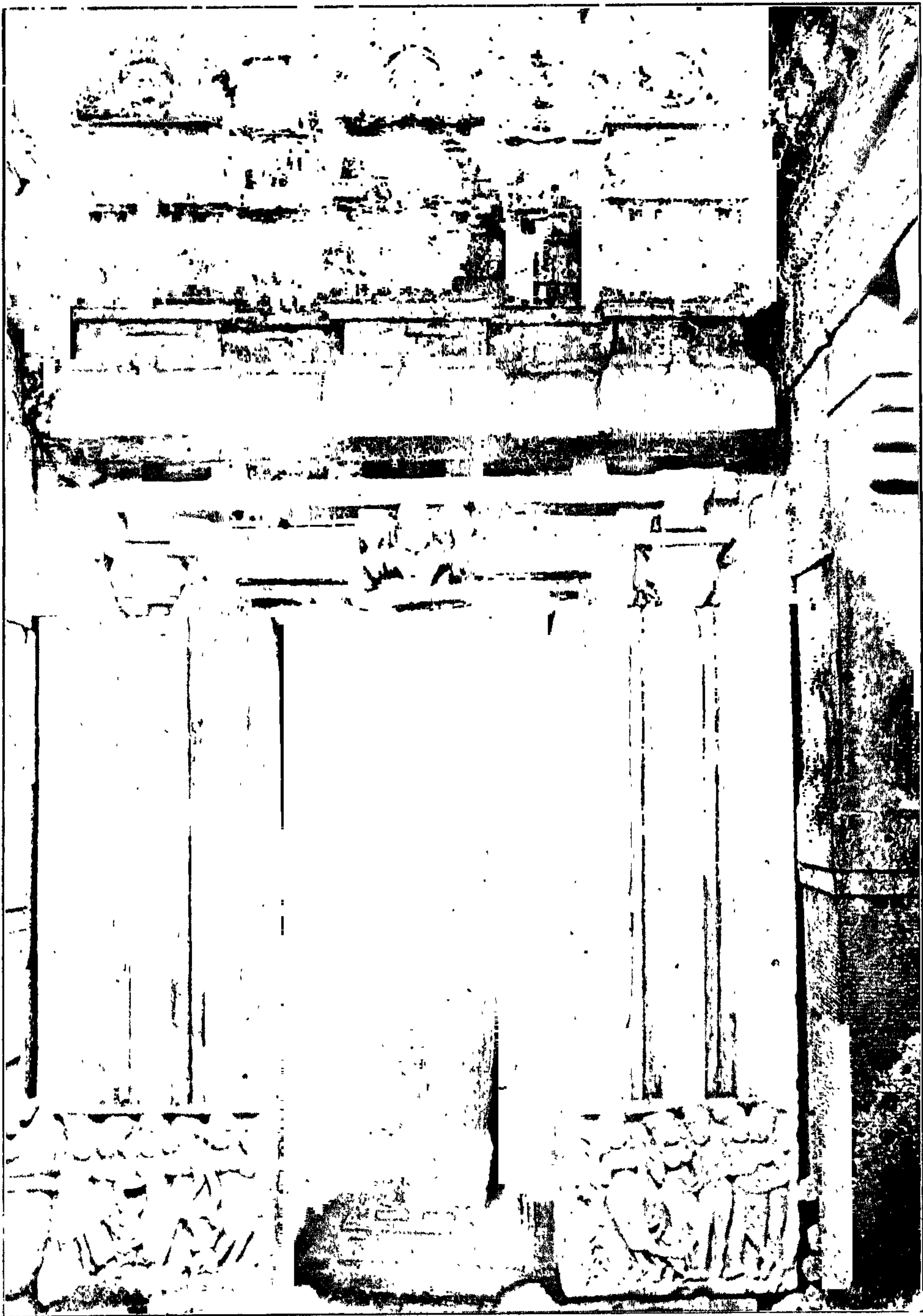
AIHOLE: FOUR SECTIONS OF ARCHITRAVE FROM TEMPLE NO. 9.



AIHOLE: TEMPLE NO. 10 FROM THE SOUTH-WEST.



AIHOLE: MATHA NO. 8, IN THE VILLAGE.



AIHOLE SHRINE DOORWAY IN TEMPLE NO. 10



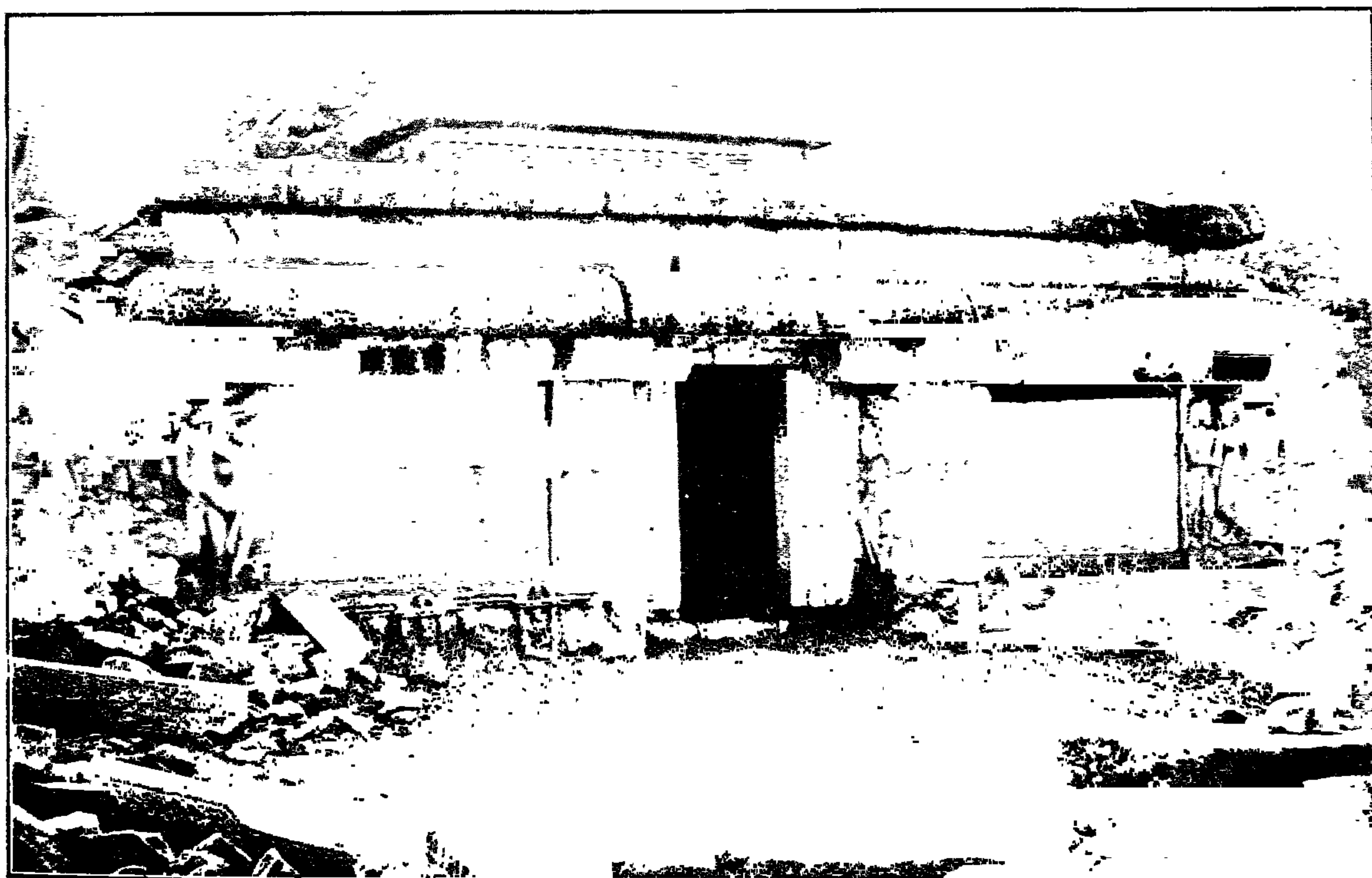
AIHOLE PILLARS IN TEMPLE NO. 10



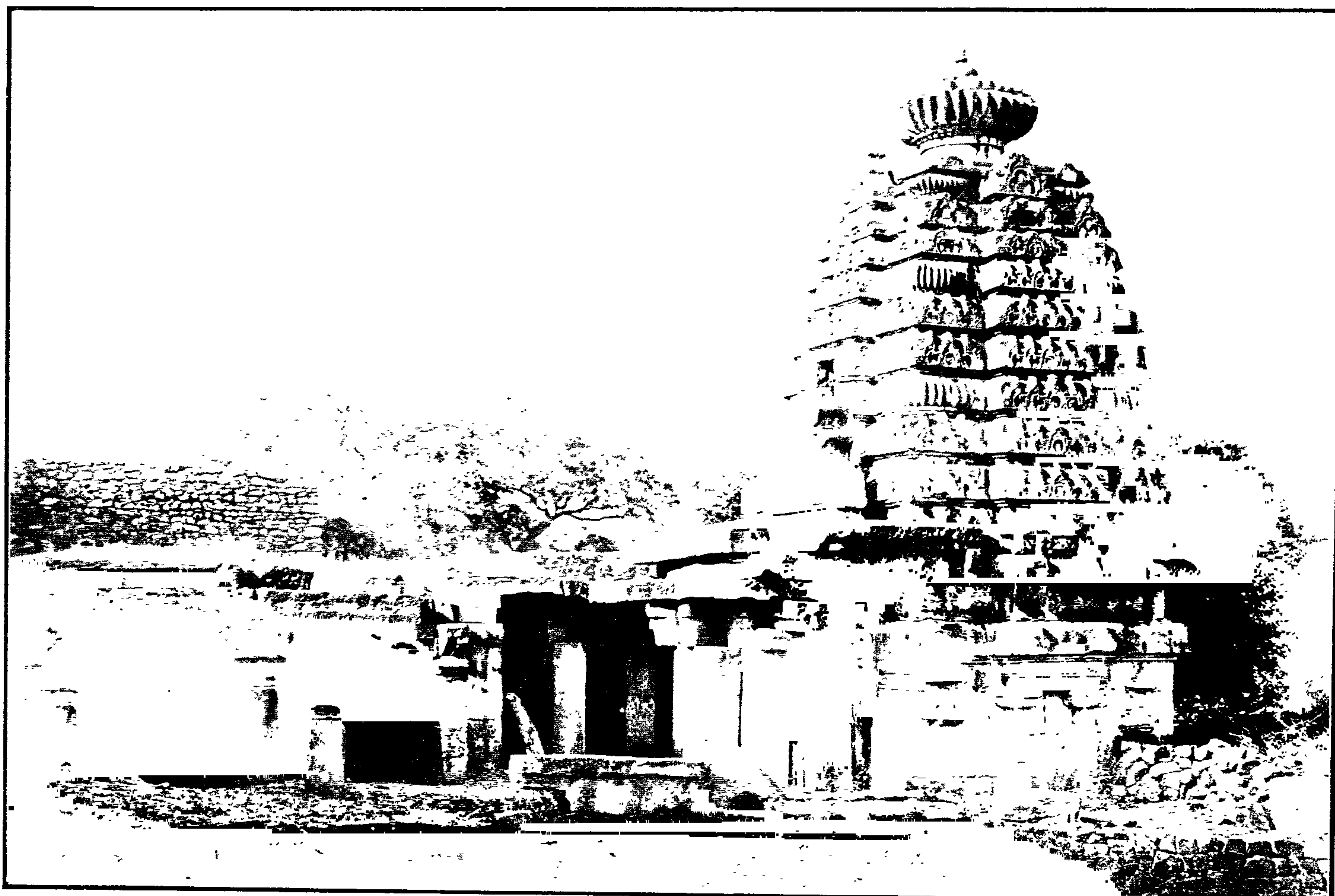
AIHOLE: VISHNU FROM CEILING OF TEMPLE NO. 7.



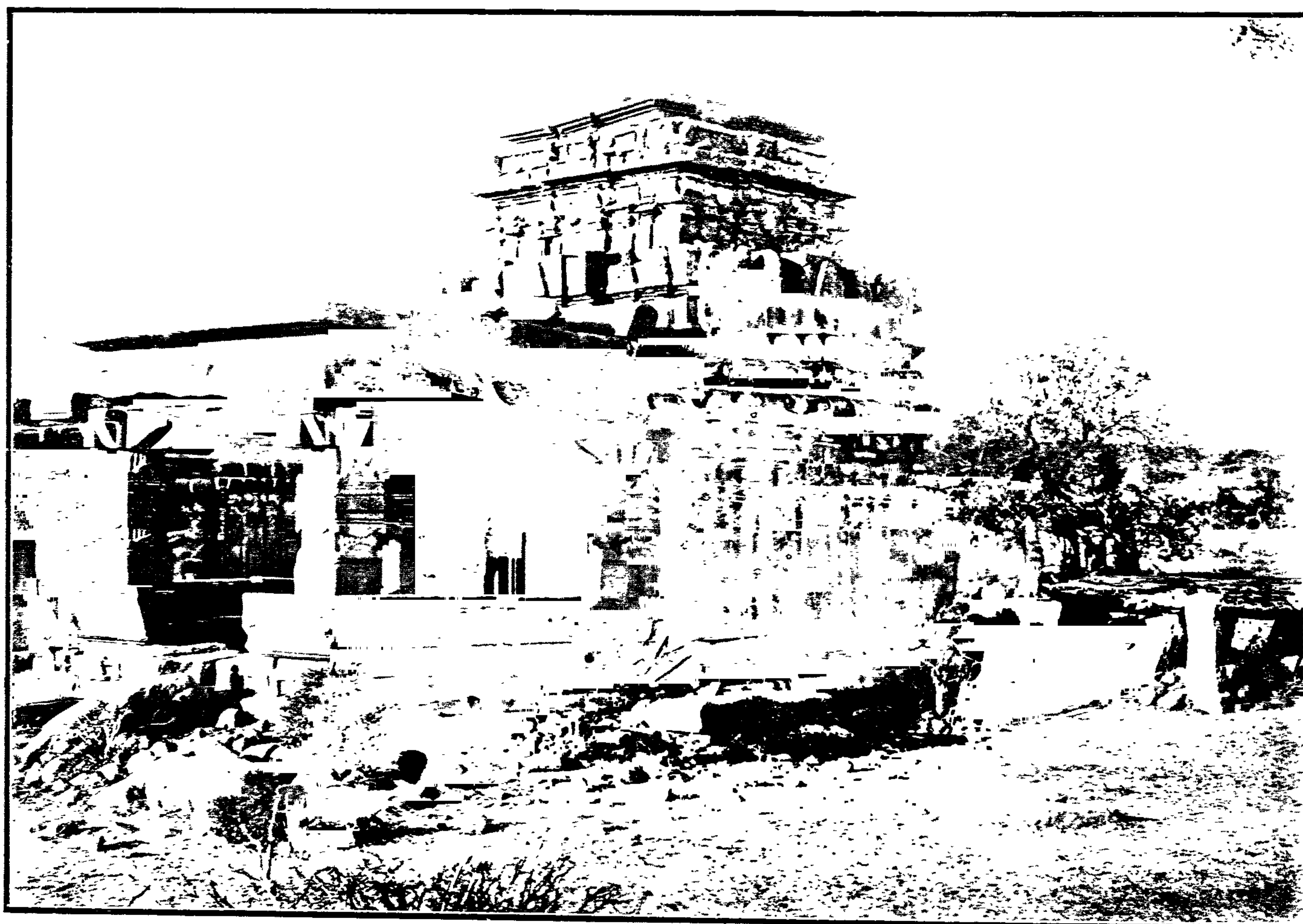
AIHOLE: BRAHMA FROM CEILING OF TEMPLE NO. 7.



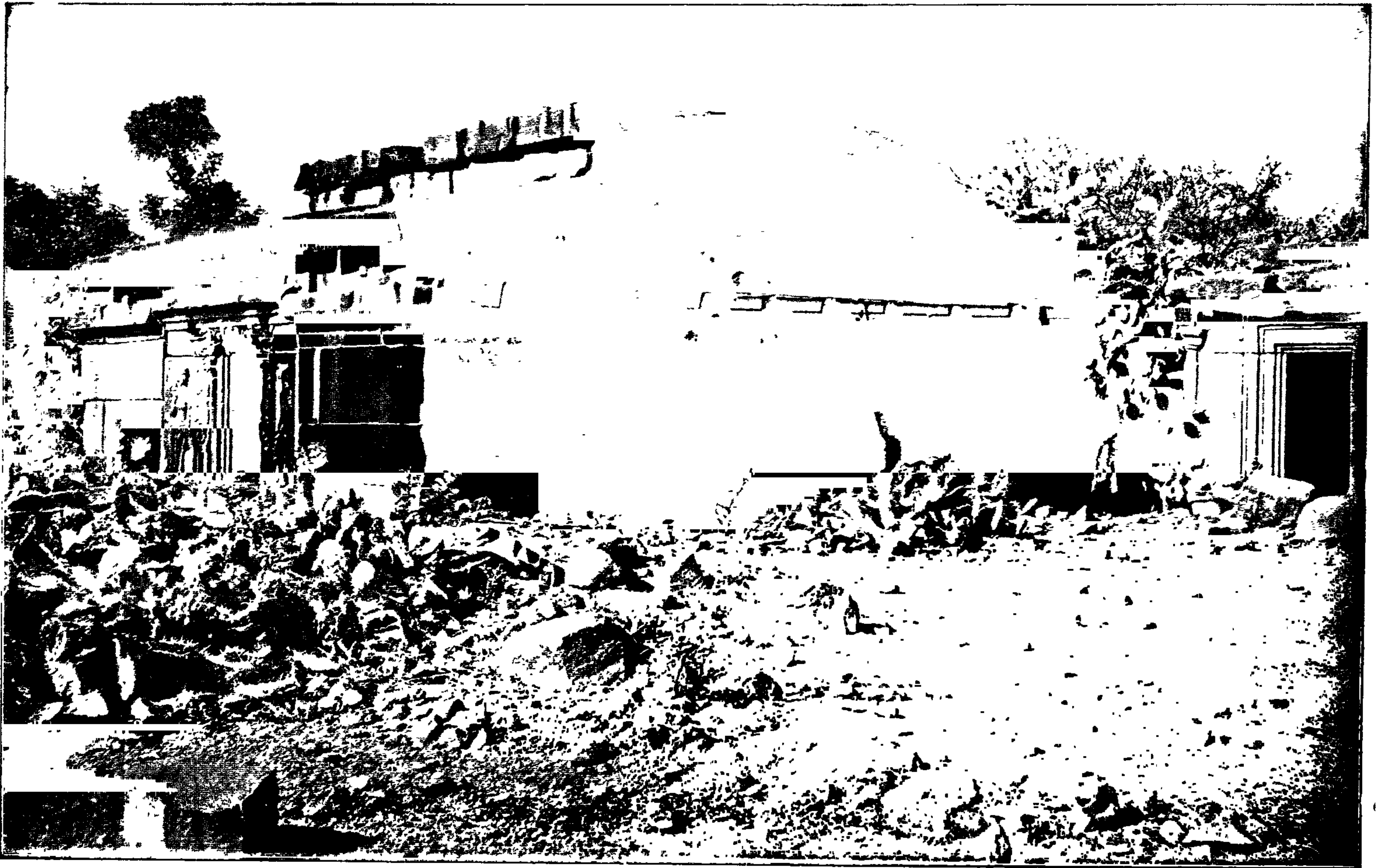
AIHOLE: FRONT OF TEMPLE NO. 7.



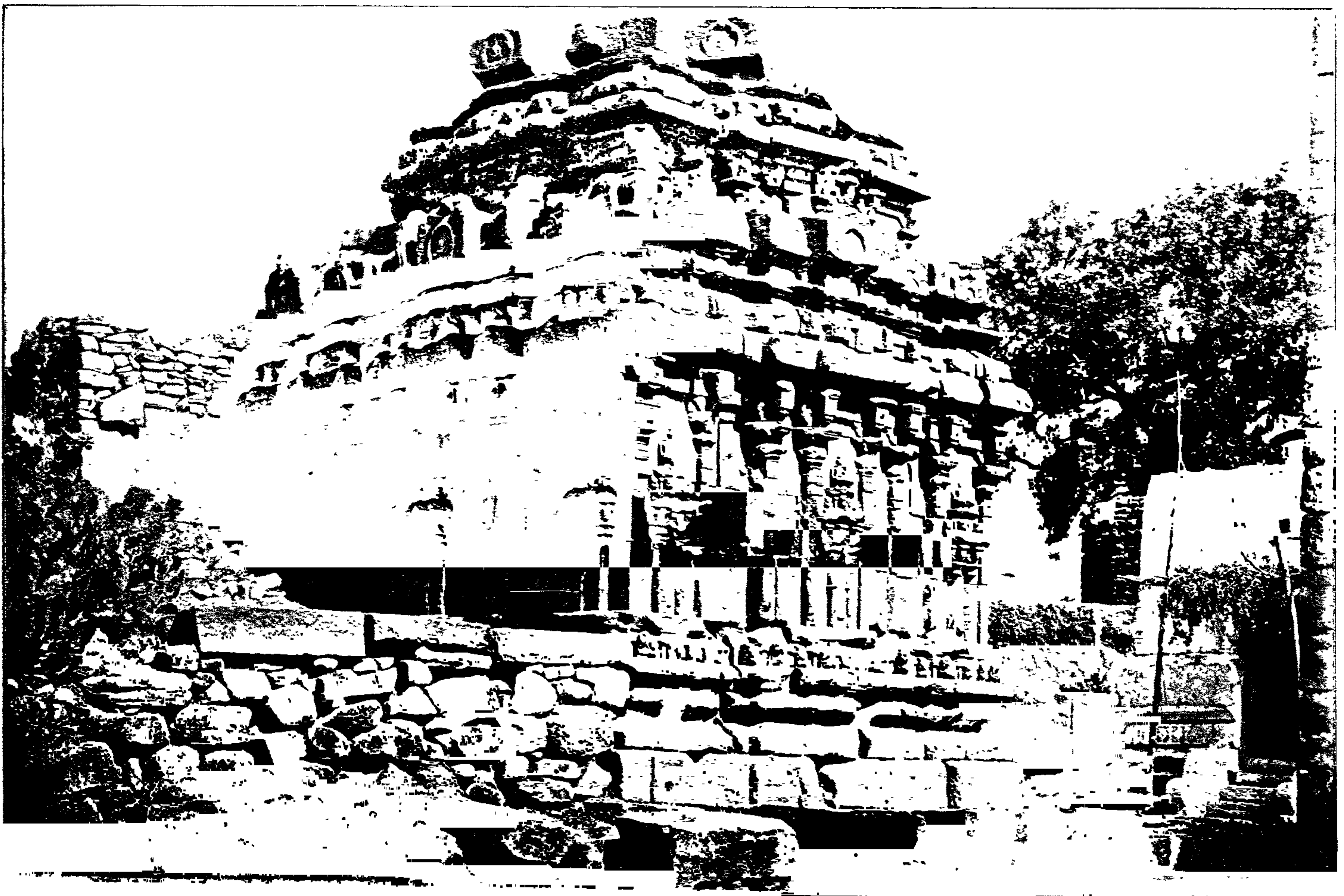
AIHOLE: TEMPLE NO 24, IN VILLAGE.



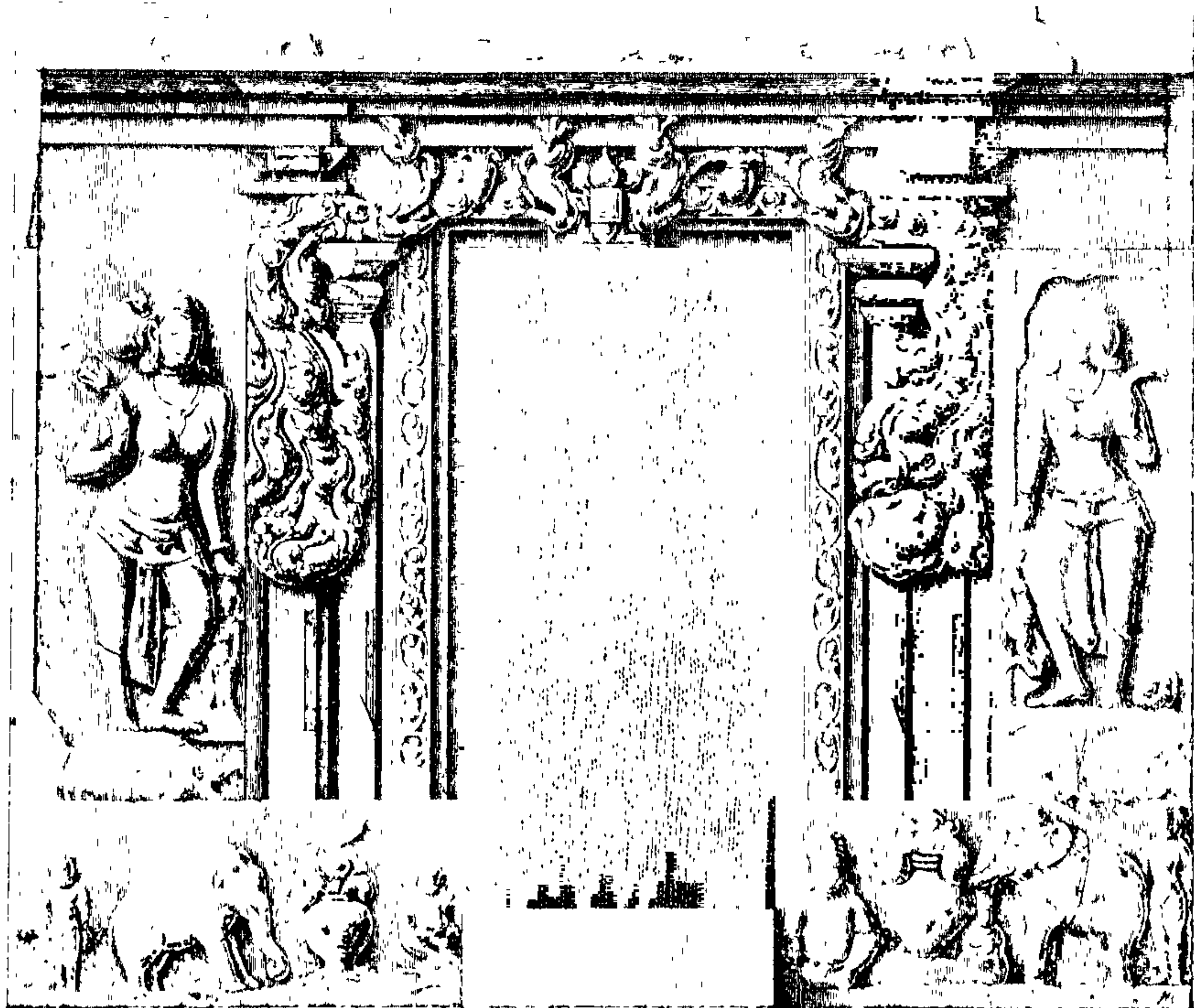
AIHOLE: TEMPLE NO. 53, IN FIELD TO SOUTH OF VILLAGE.



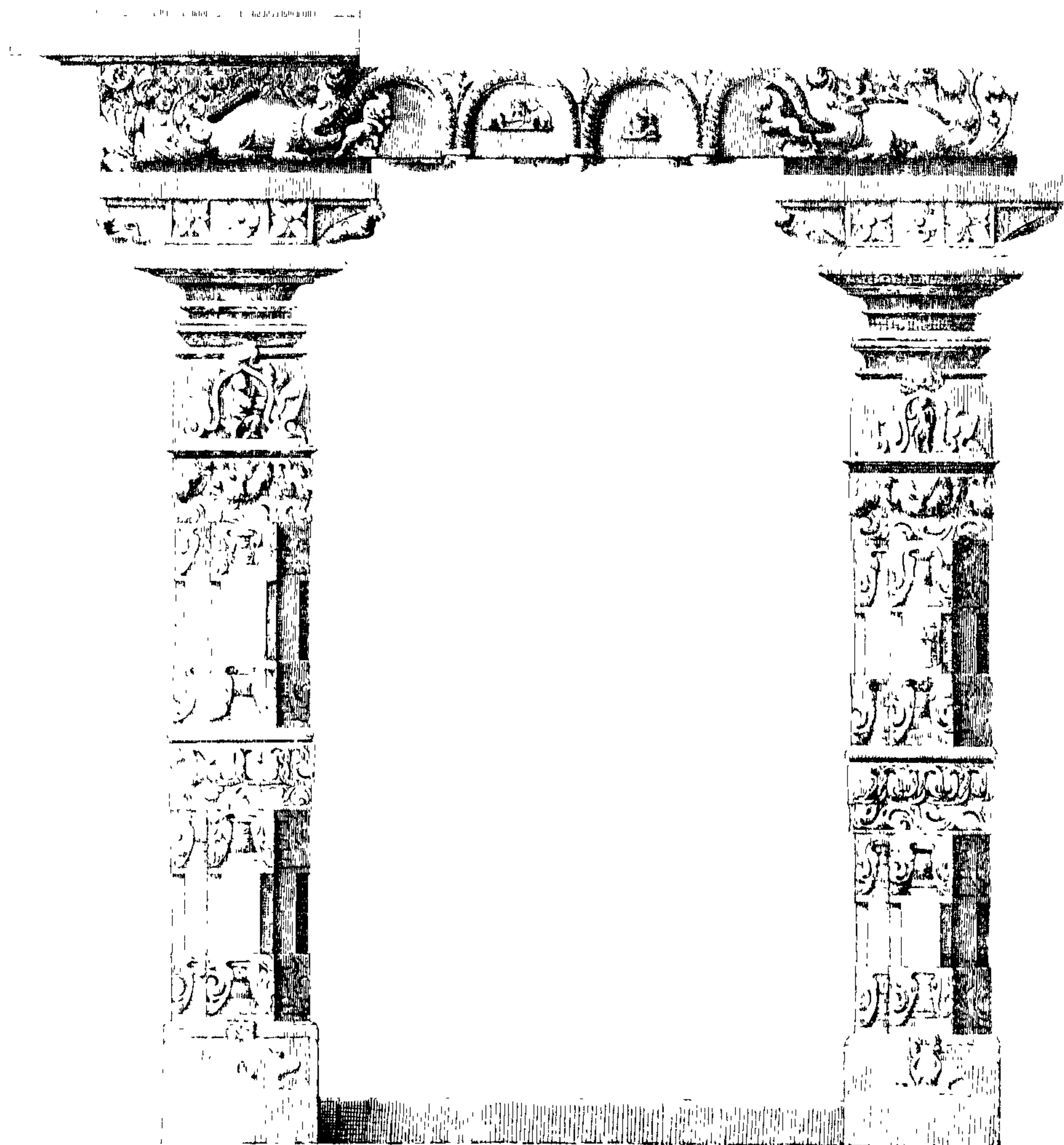
AIHOLE: TEMPLE NO. 11.



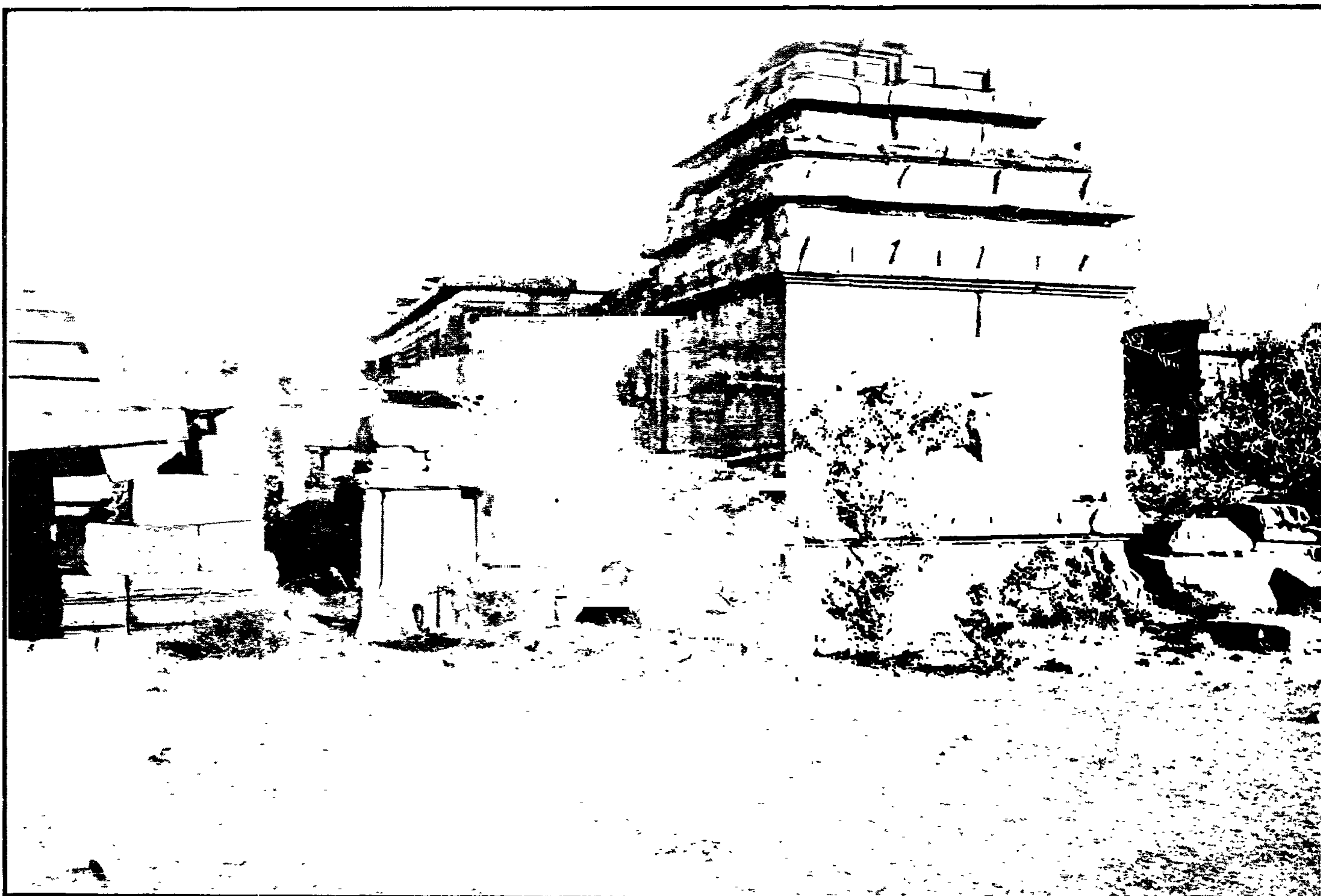
AIHOLE: BACK OF JAINA TEMPLE NO. 39.



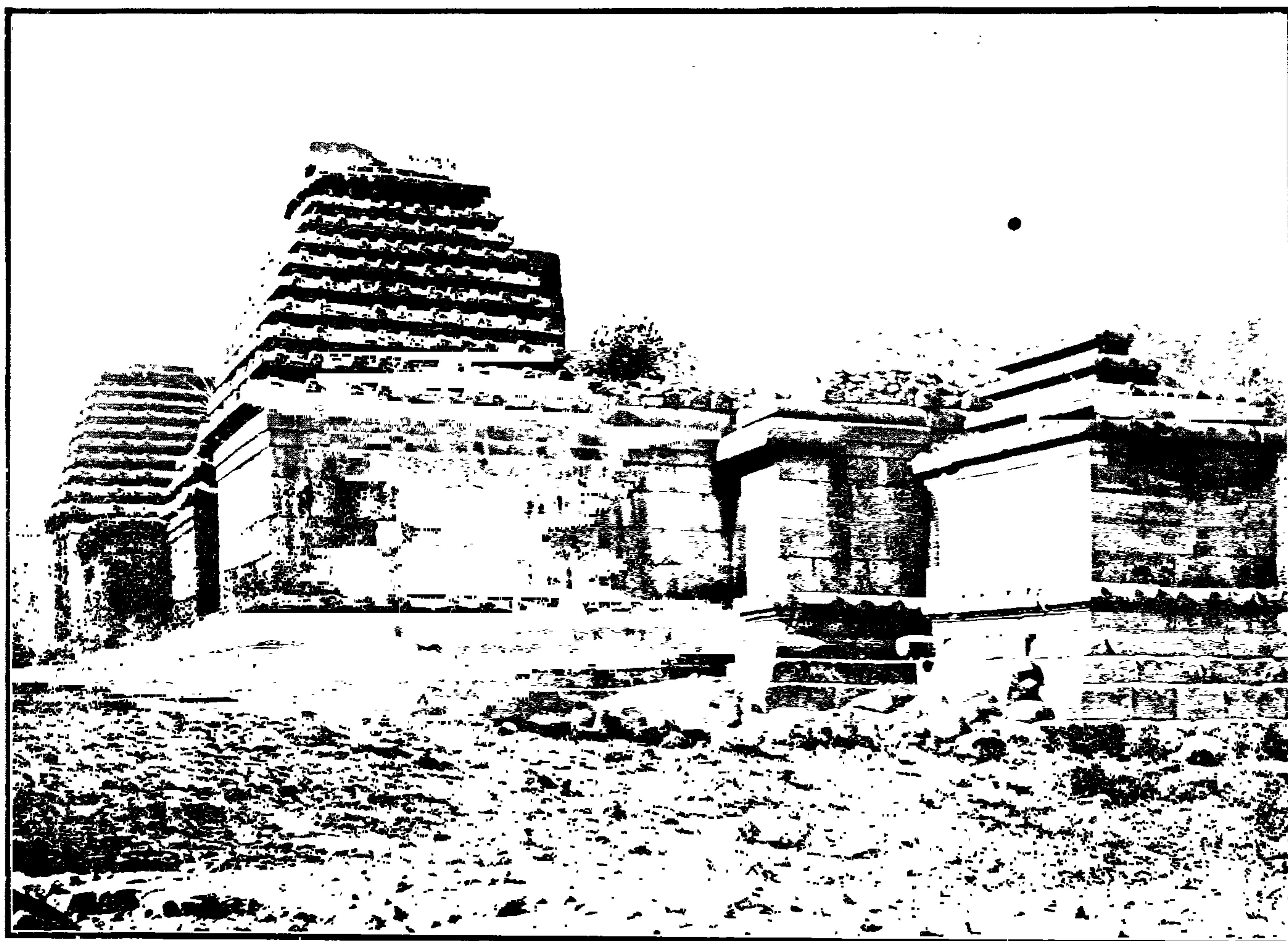
AIHOLE: DOORWAY OF TEMPLE NO. 11.



AIHOLE: GATEWAY NEAR THE TEMPLE OF GALAGNATHA.



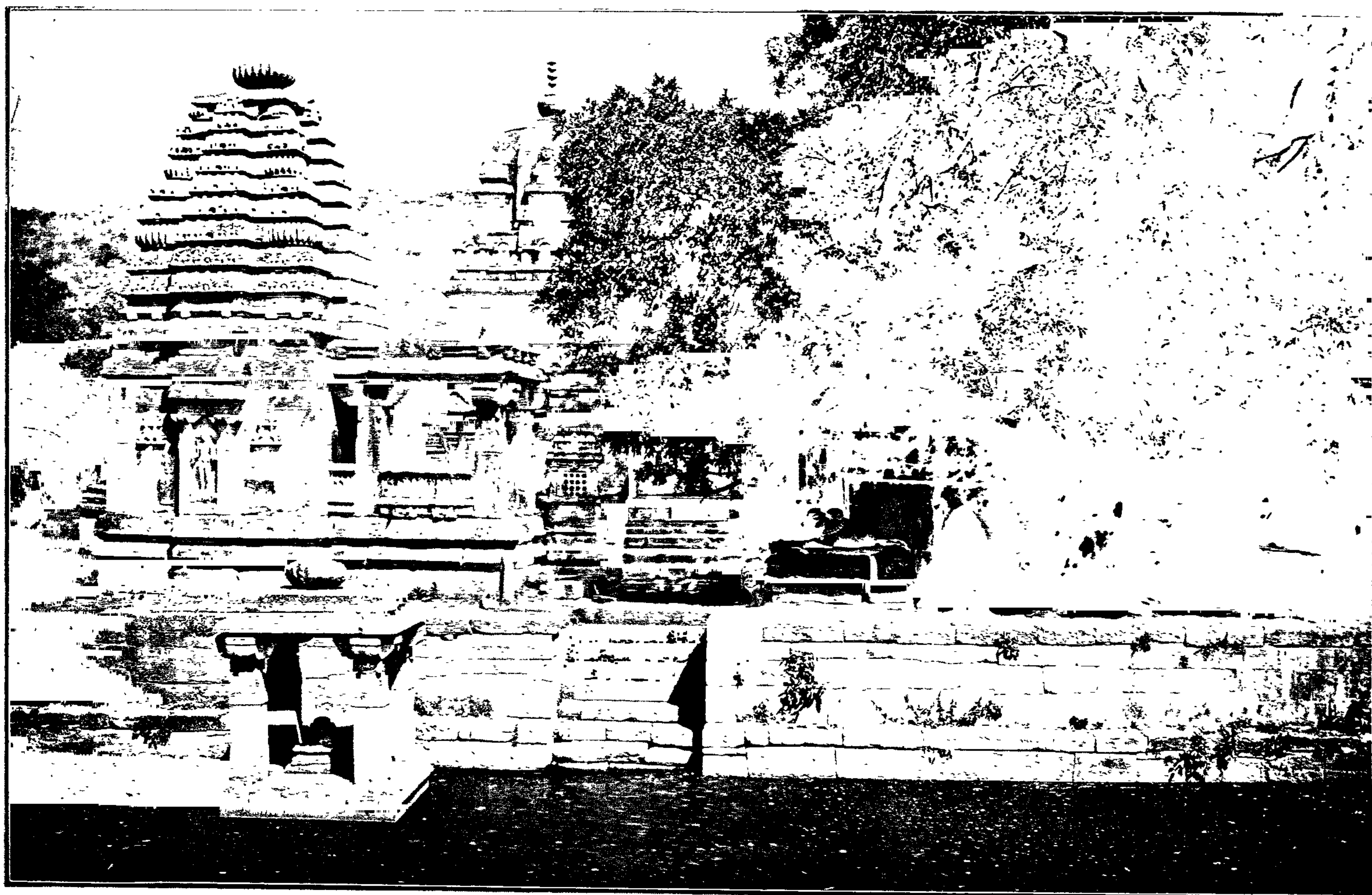
AIHOLE: THE BACK OF THE TEMPLE OF GALAGANATHA.



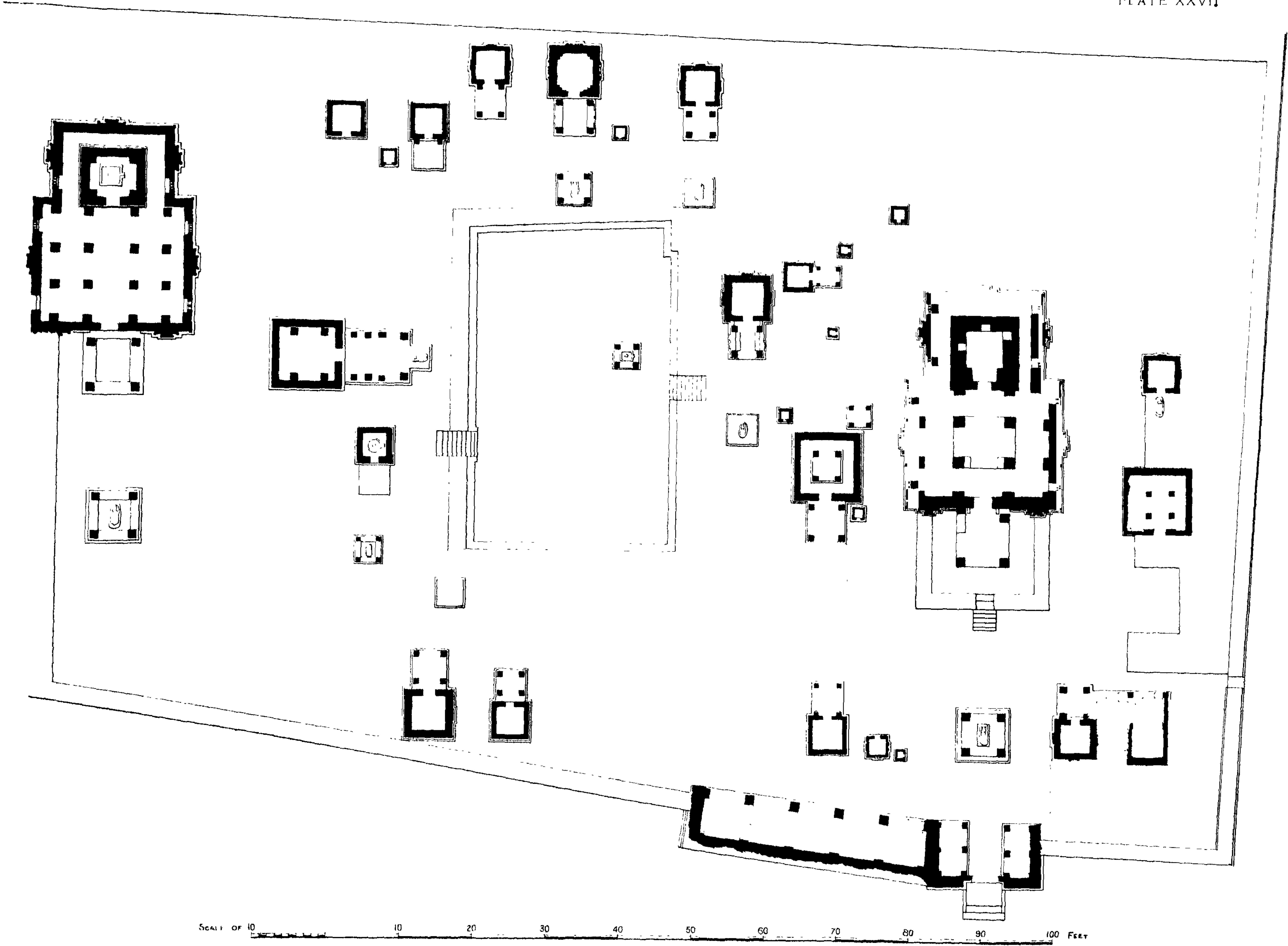
AIHOLE: TEMPLES NOS. 37 AND 38.



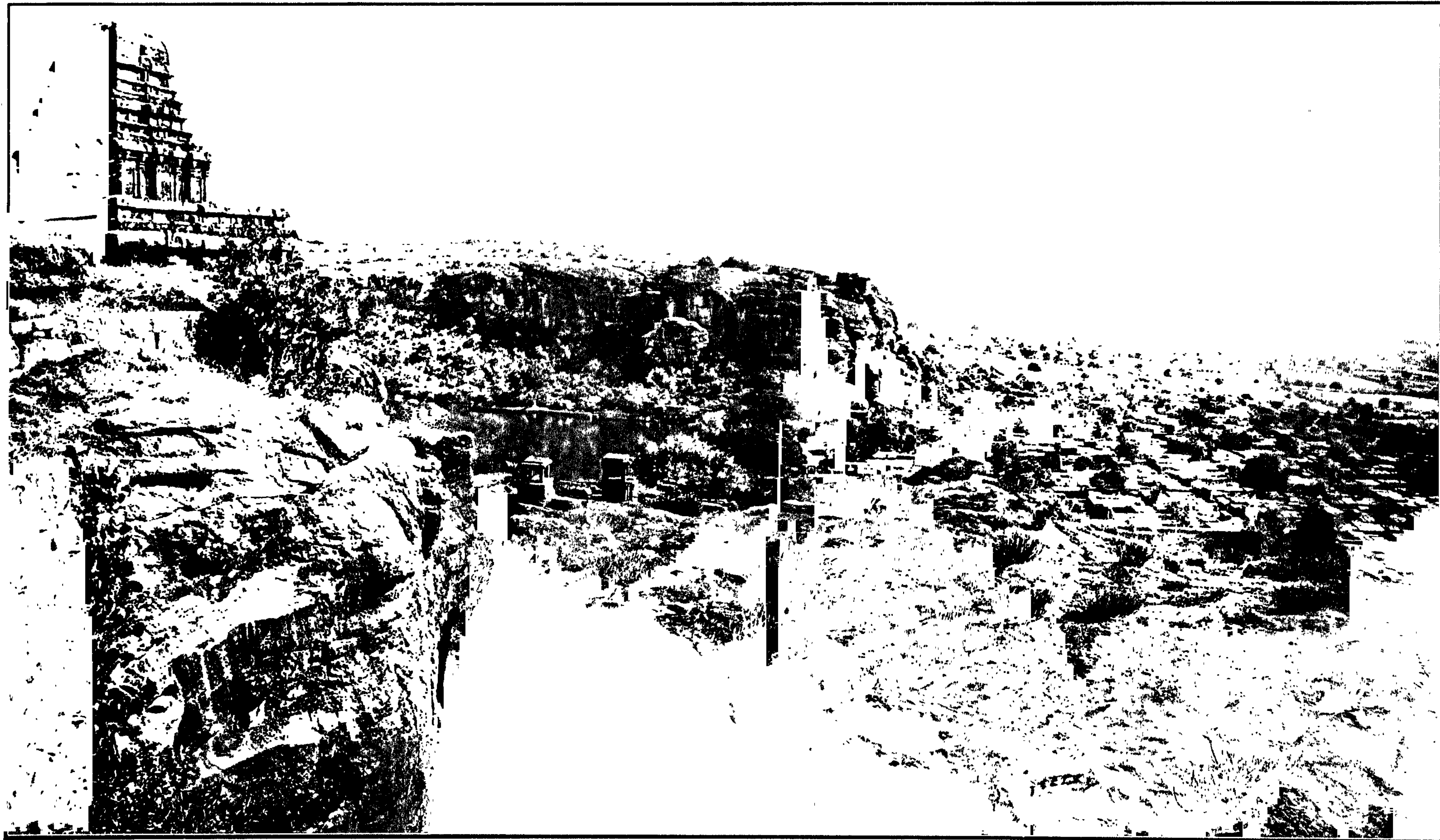
MAHAKUTESVARA: THE FRONT OF THE TEMPLE OF MAHAKUTESVARA.



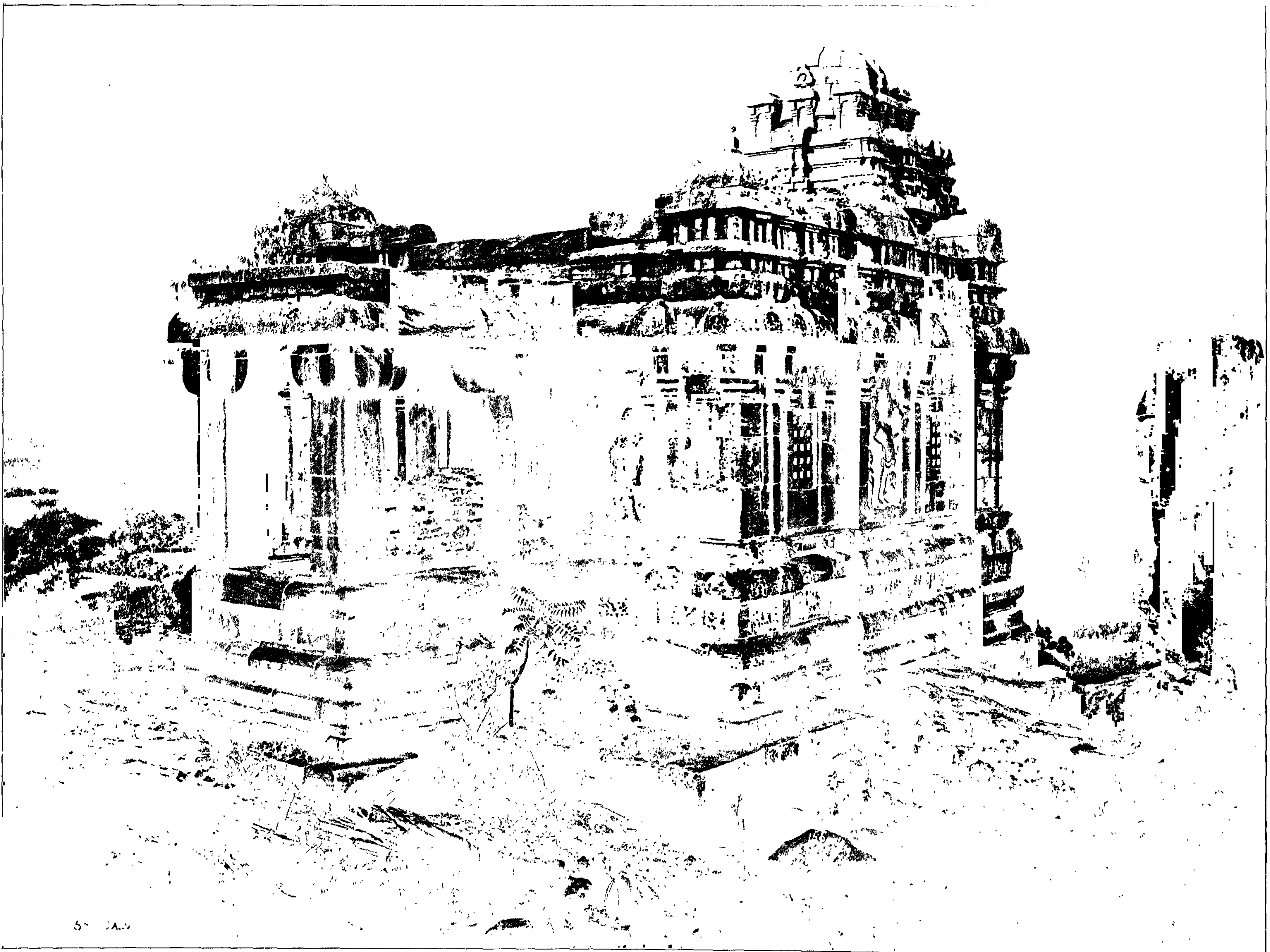
MAHAKUTESVARA: VISHNU-PUSHKARINI TANK AND TEMPLES



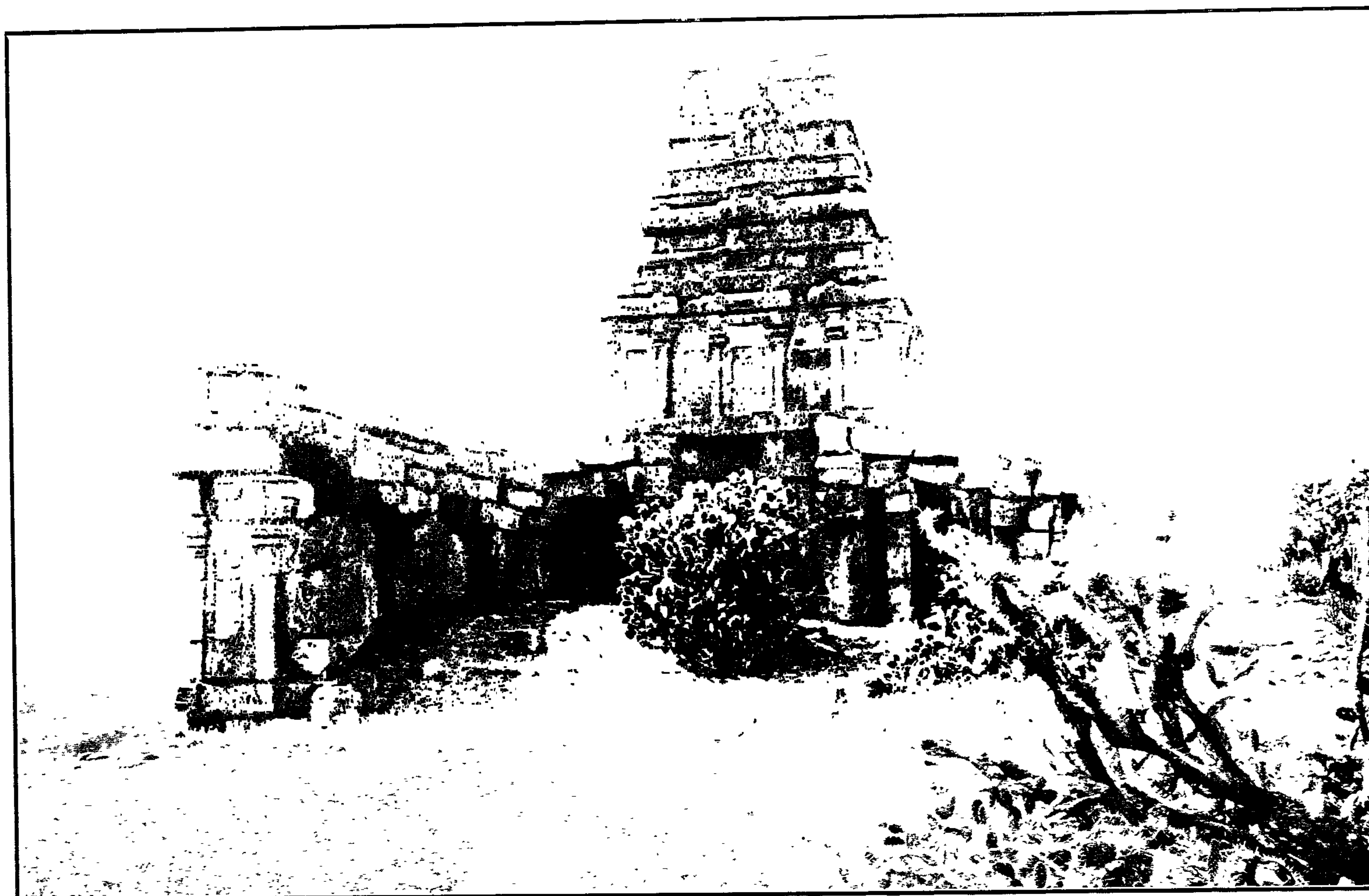
MAHAKUTESVARA: PLAN OF THE MAHAKUTESVARA GROUP OF TEMPLES.



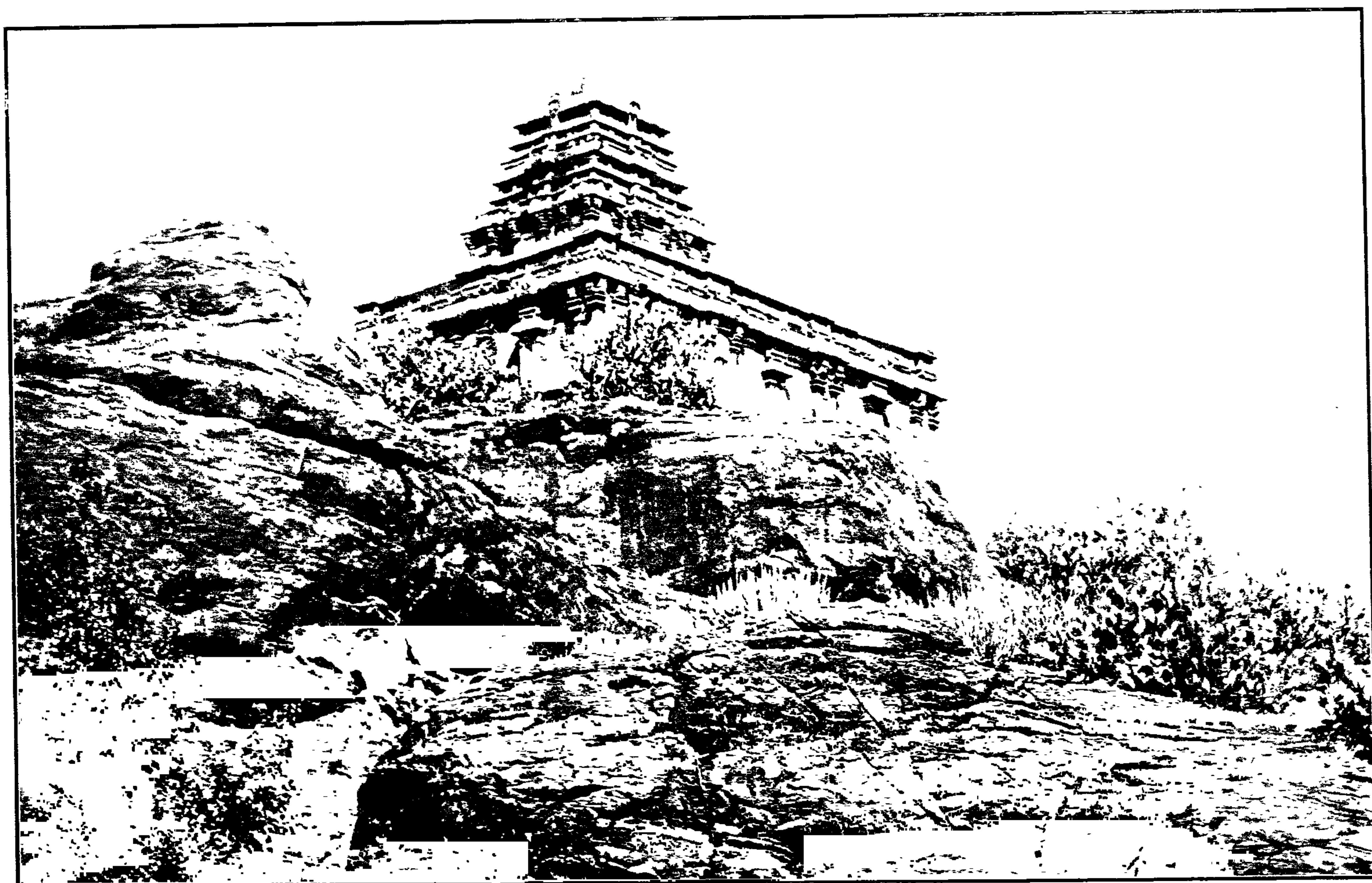
BADAMI: VILLAGE AND SOUTHERN FORT FROM THE NORTHERN FORT.



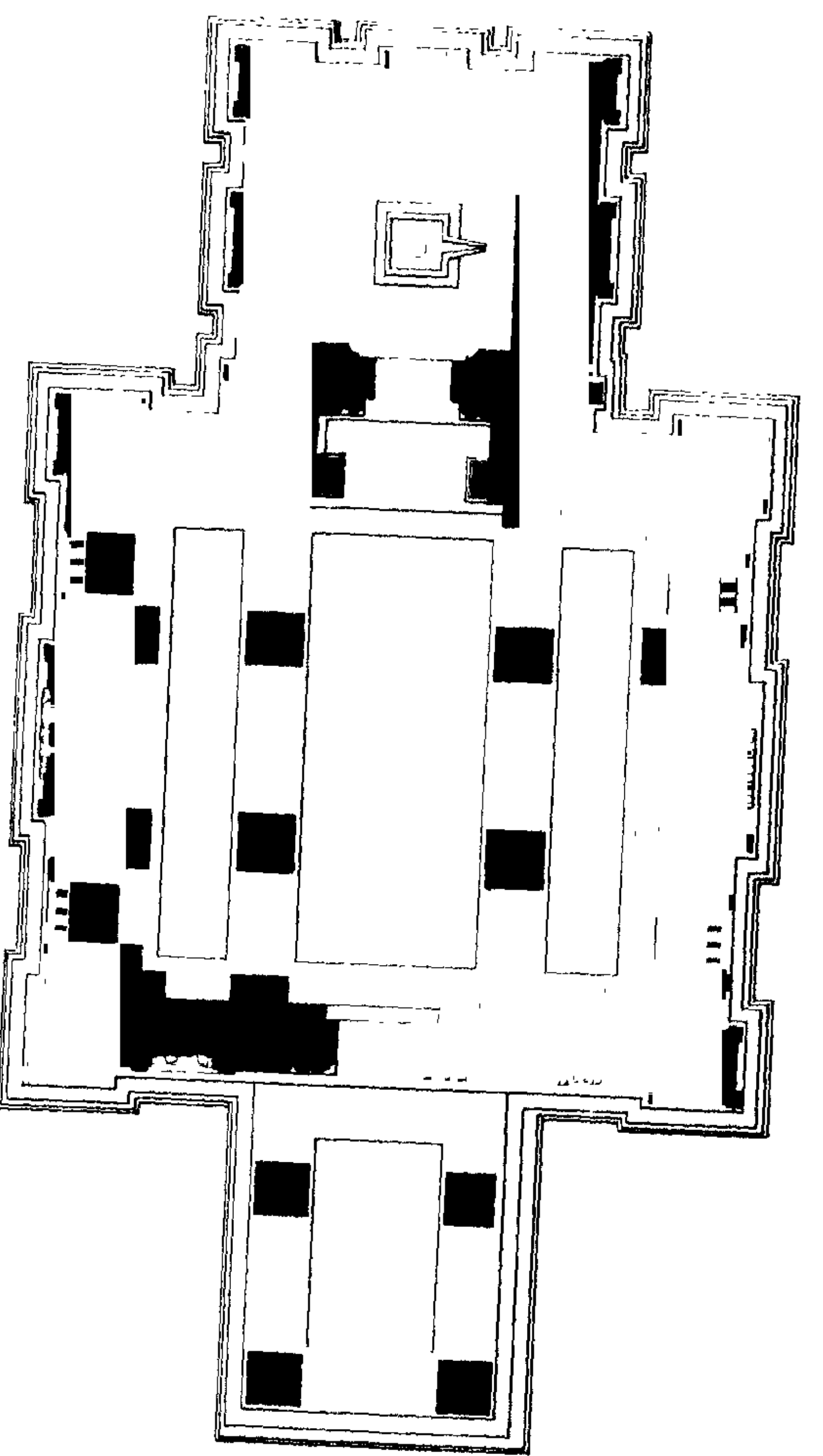
BADAMI: MALEGITTI-SIVALAYA TEMPLE FROM THE NORTH-EAST.

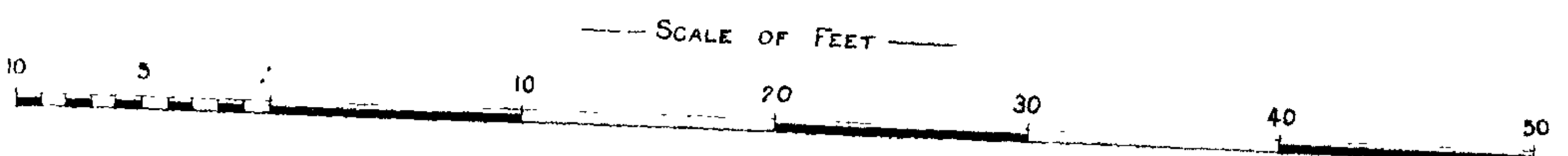


BADAMI: RUINED TEMPLE ON THE NORTHERN FORT FROM THE EAST.

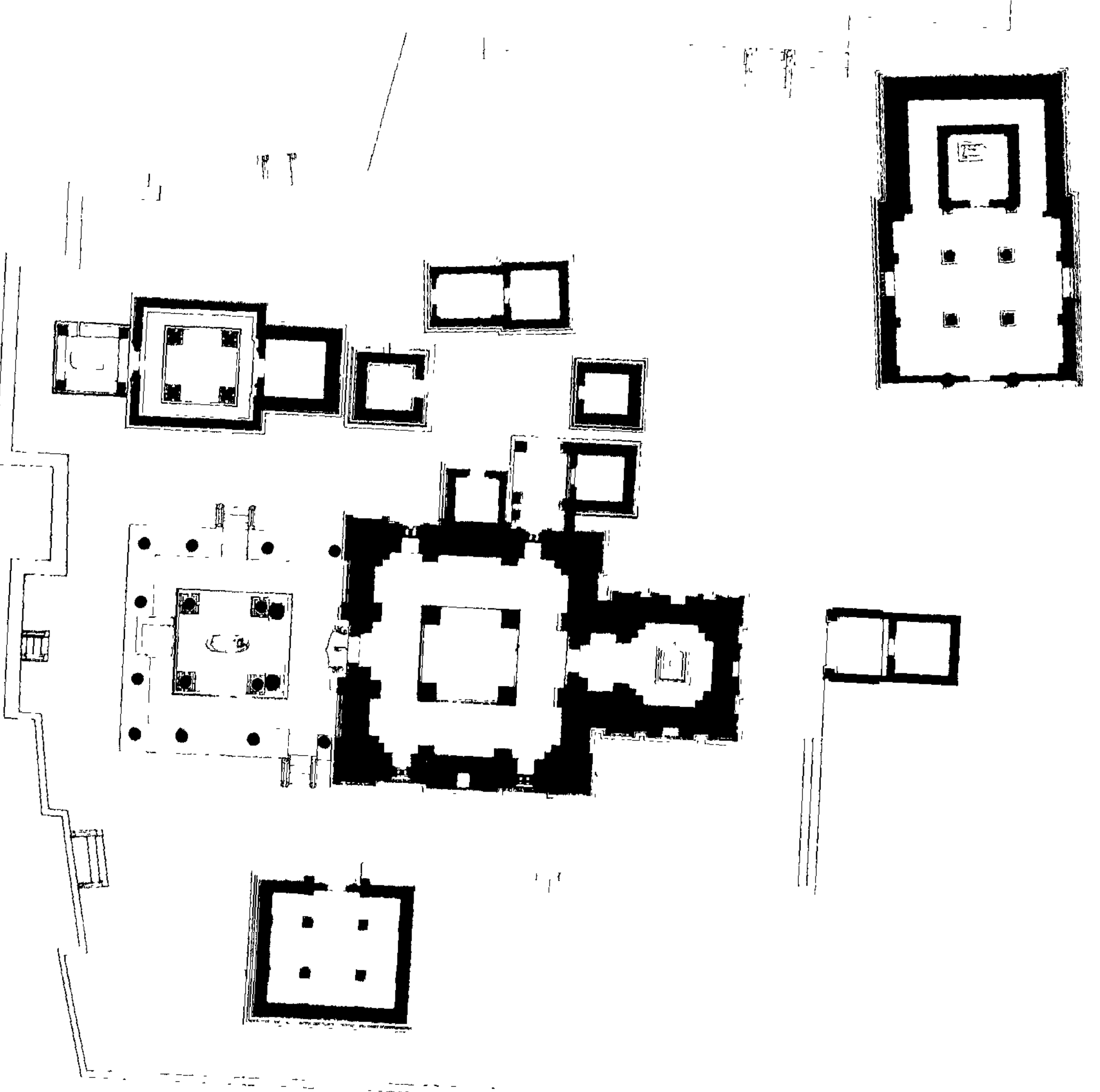


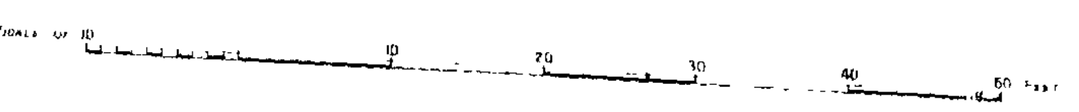
BADAMI: RUINED TEMPLE ON THE NORTHERN FORT FROM THE S W



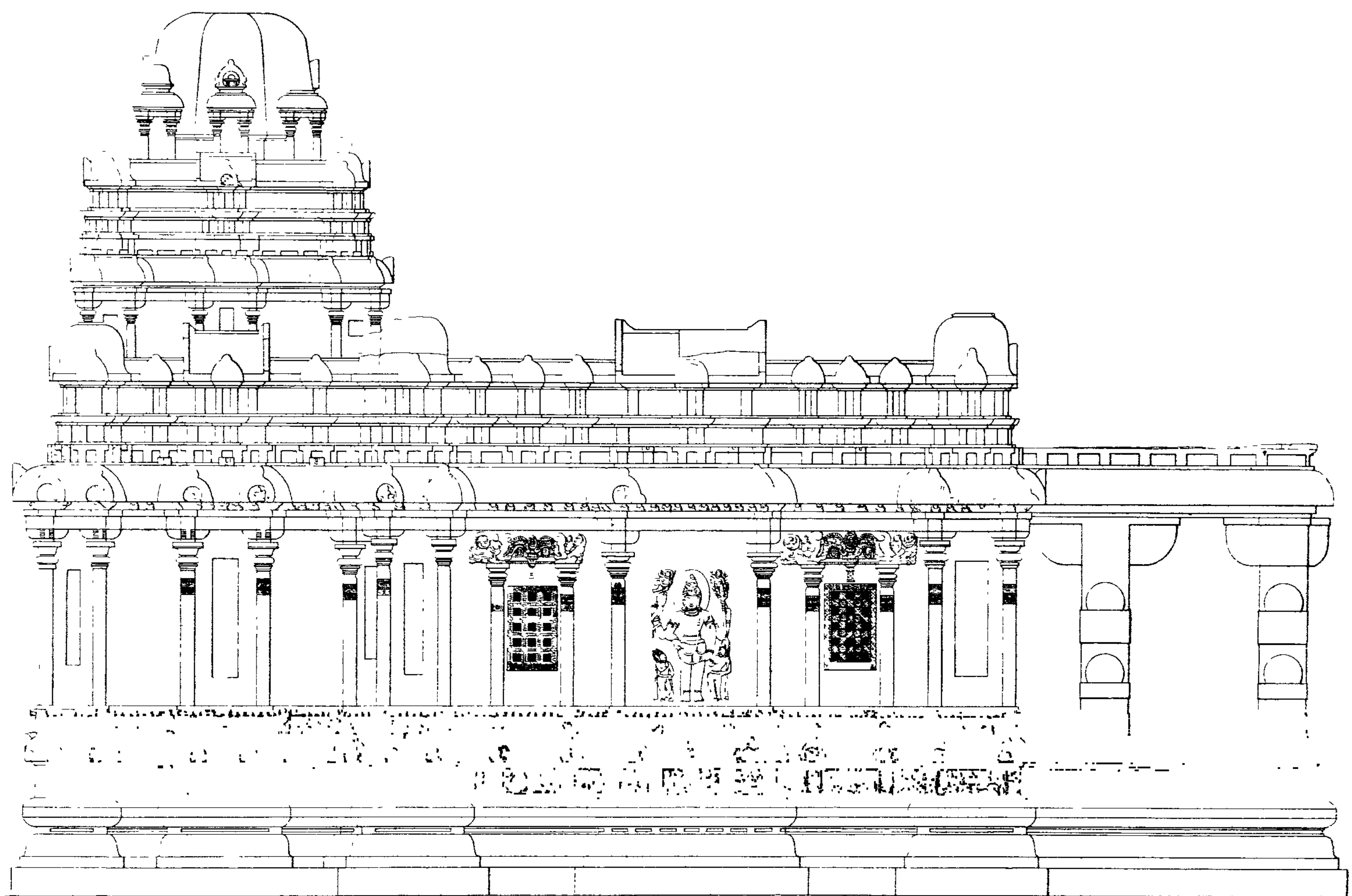


BADAMI: PLAN OF MALEGITTI-SIVALAYA TEMPLE.

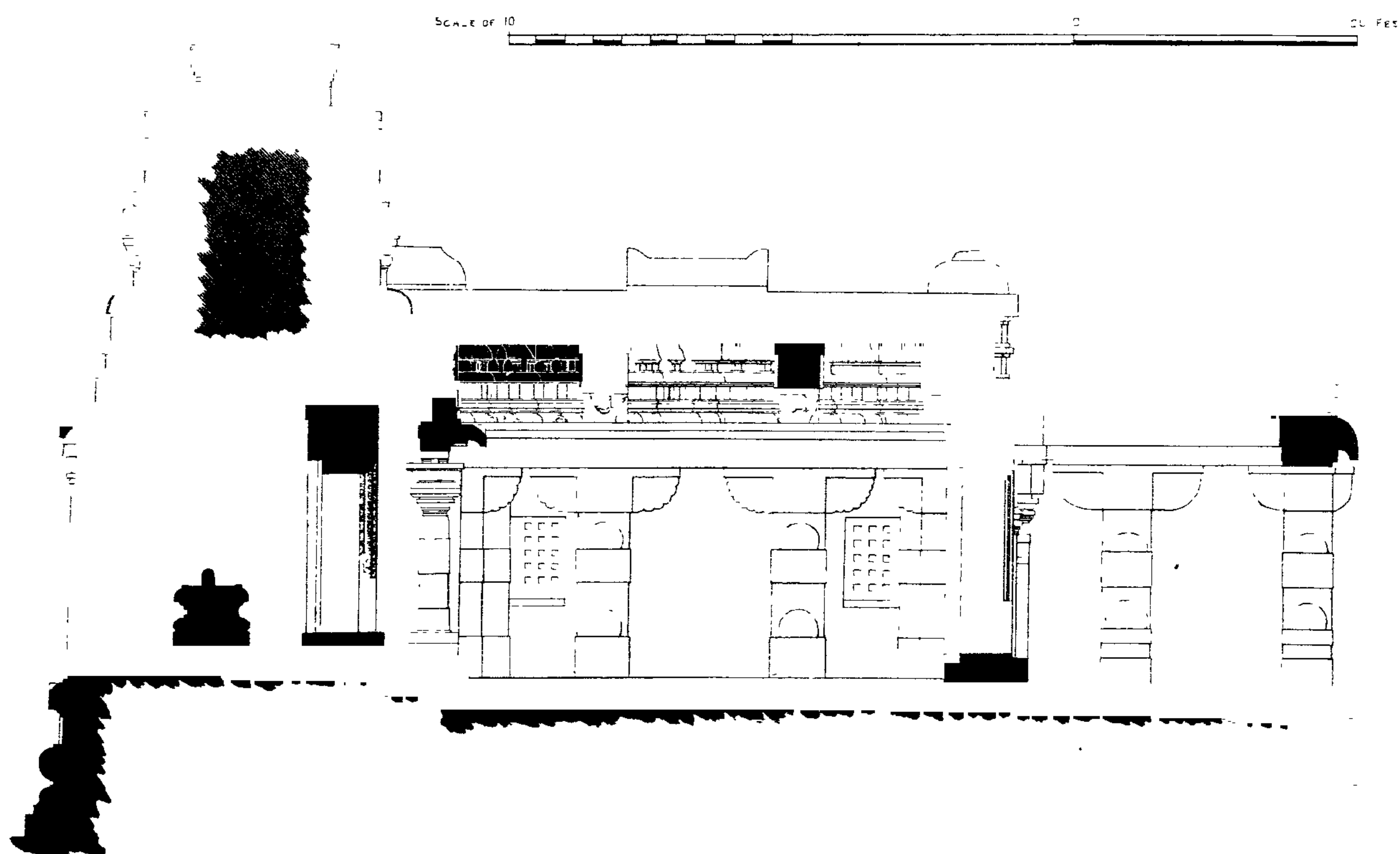




PLAN OF THE BHUTANATHA GROUP.

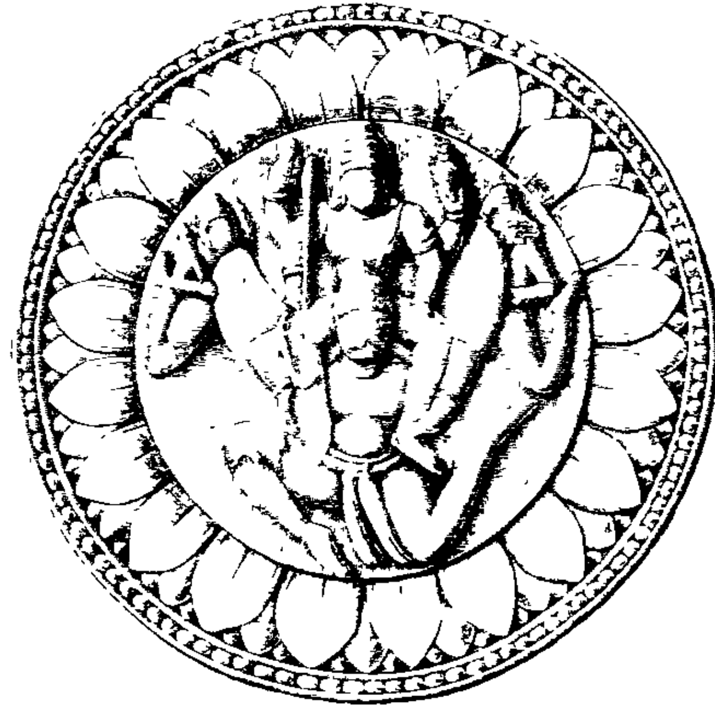


SCALE OF 10



BADAMI: ELEVATION AND LONG SECTION OF MALEGITTI-SIVALAYA.

BADAMI: SCULPTURES FROM MALEGITTI-SIVALAYA TEMPLE.



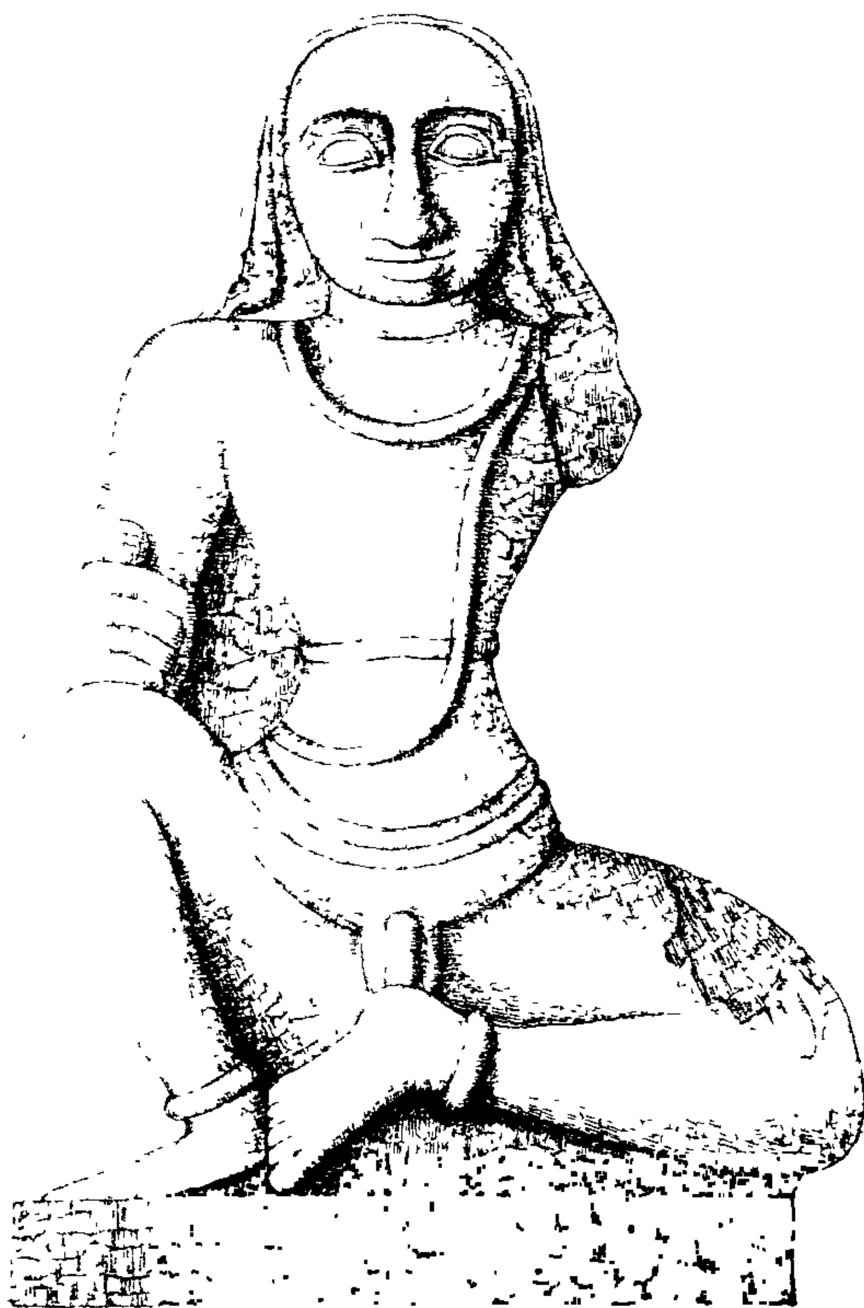
SCALE OF 2" 1 FOOT

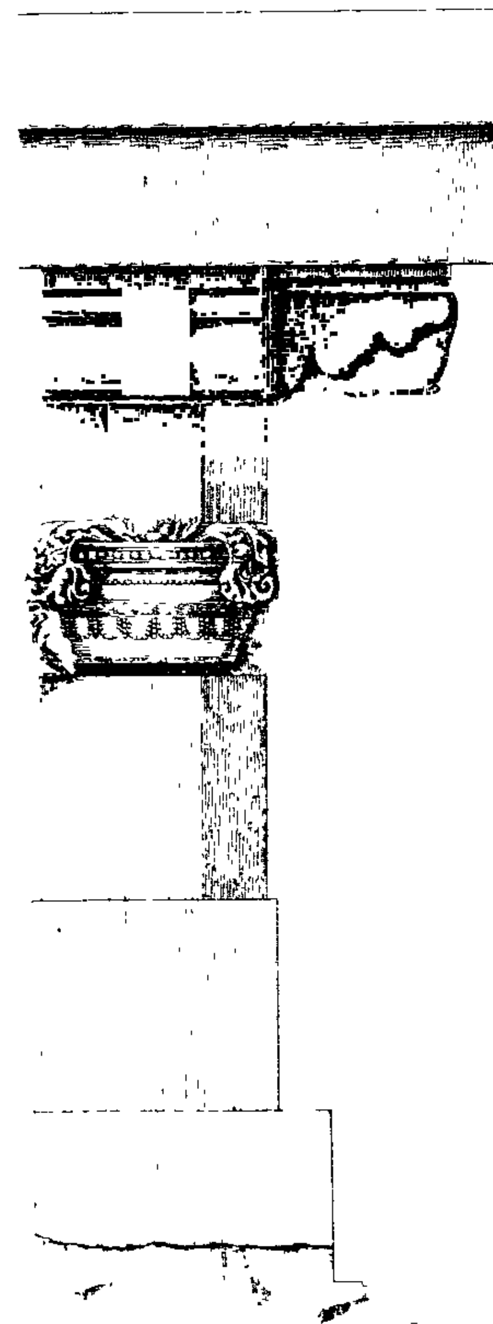






SCALE OF 12" 1 2 3 4 5 FEET

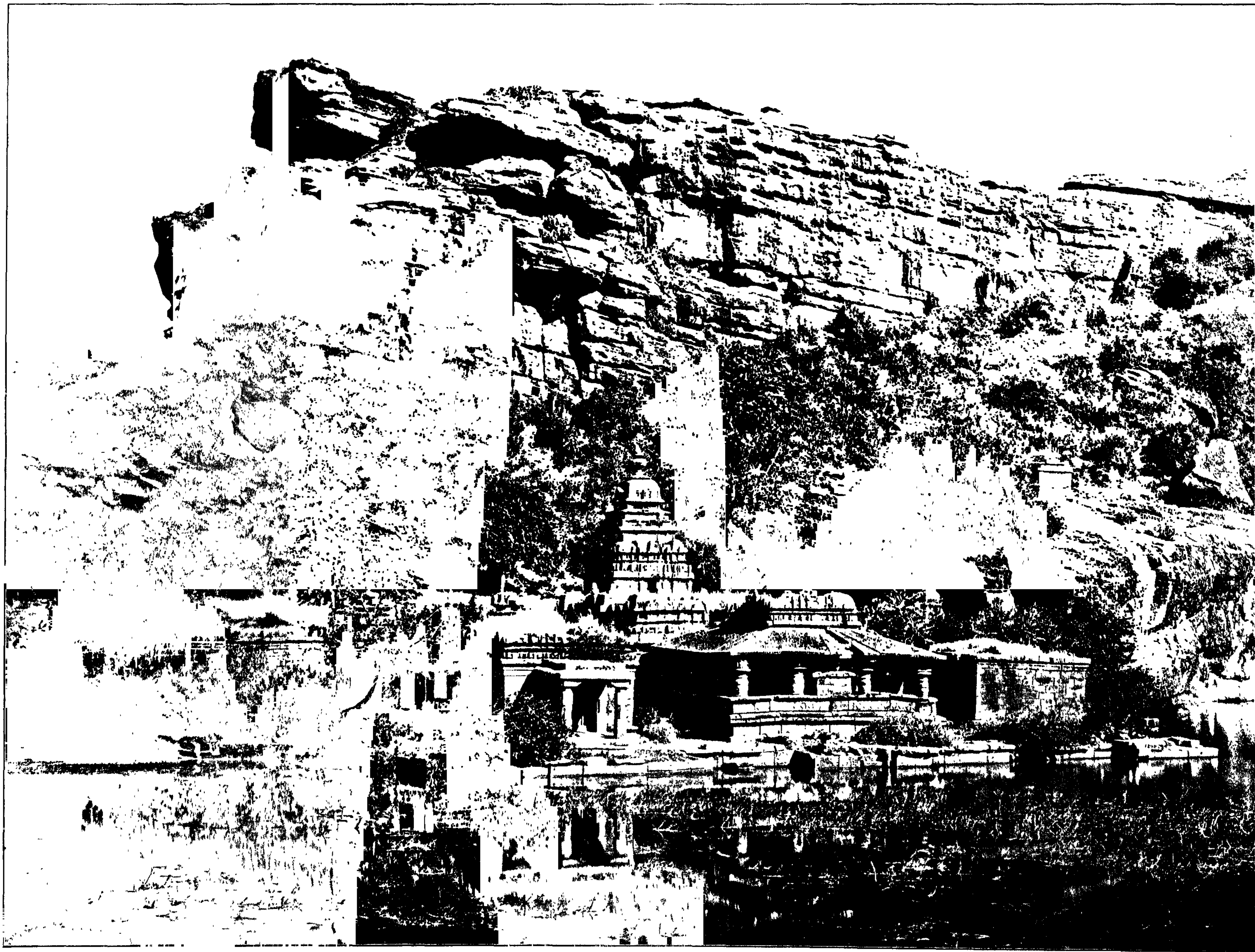




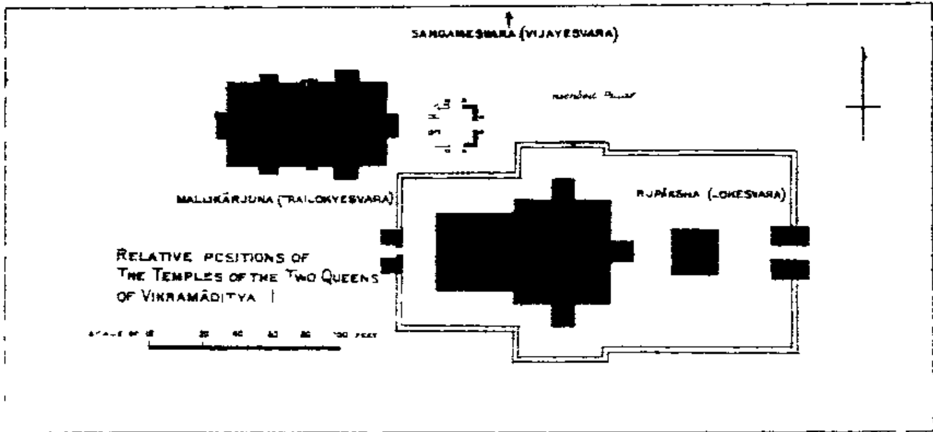
SCALE OF 12" 1 2 3 4 5 FEET

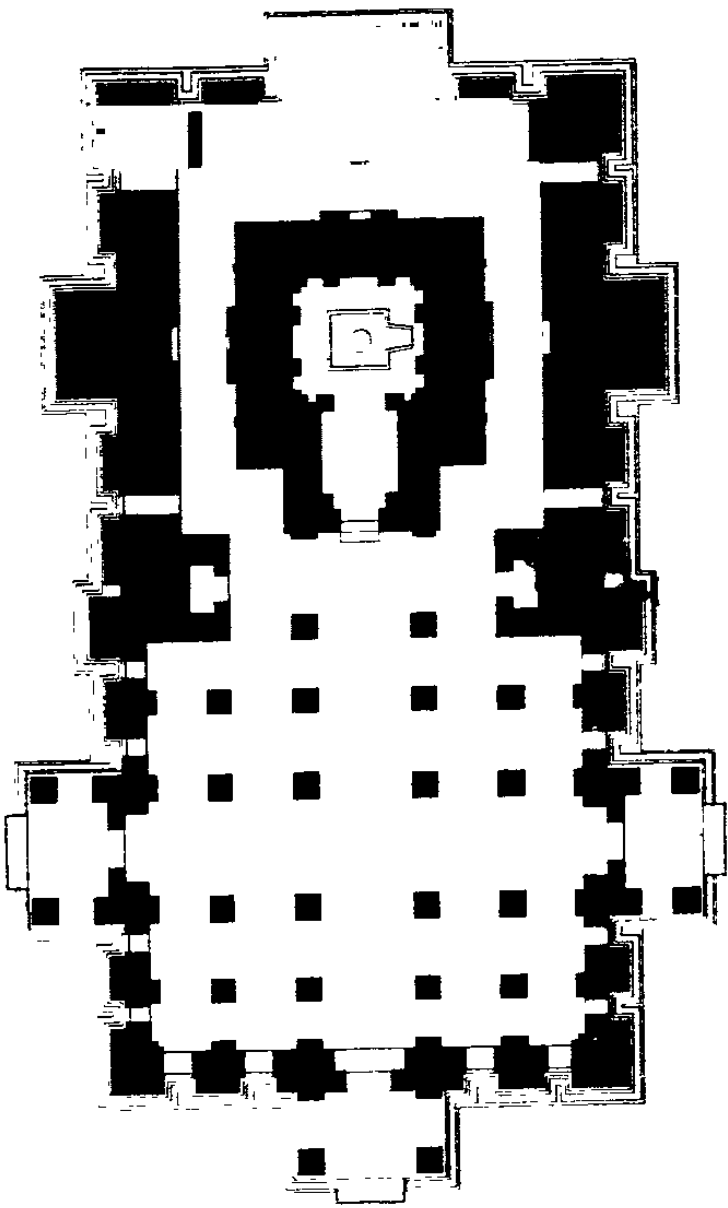
IMAGE FROM THE TEMPLE OF LAKULISA.

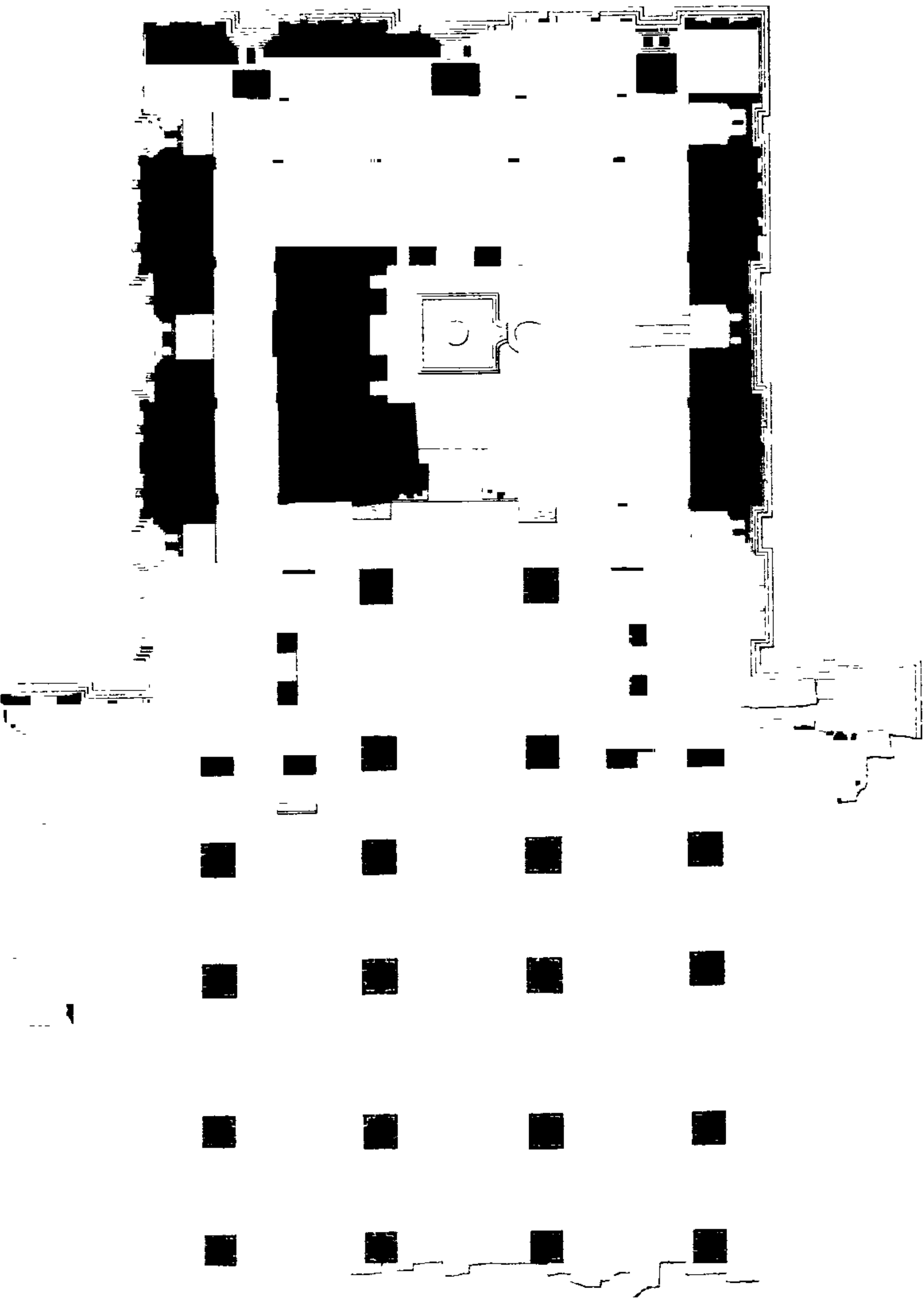
PILLAR FROM BHUTANATHA TEMPLE

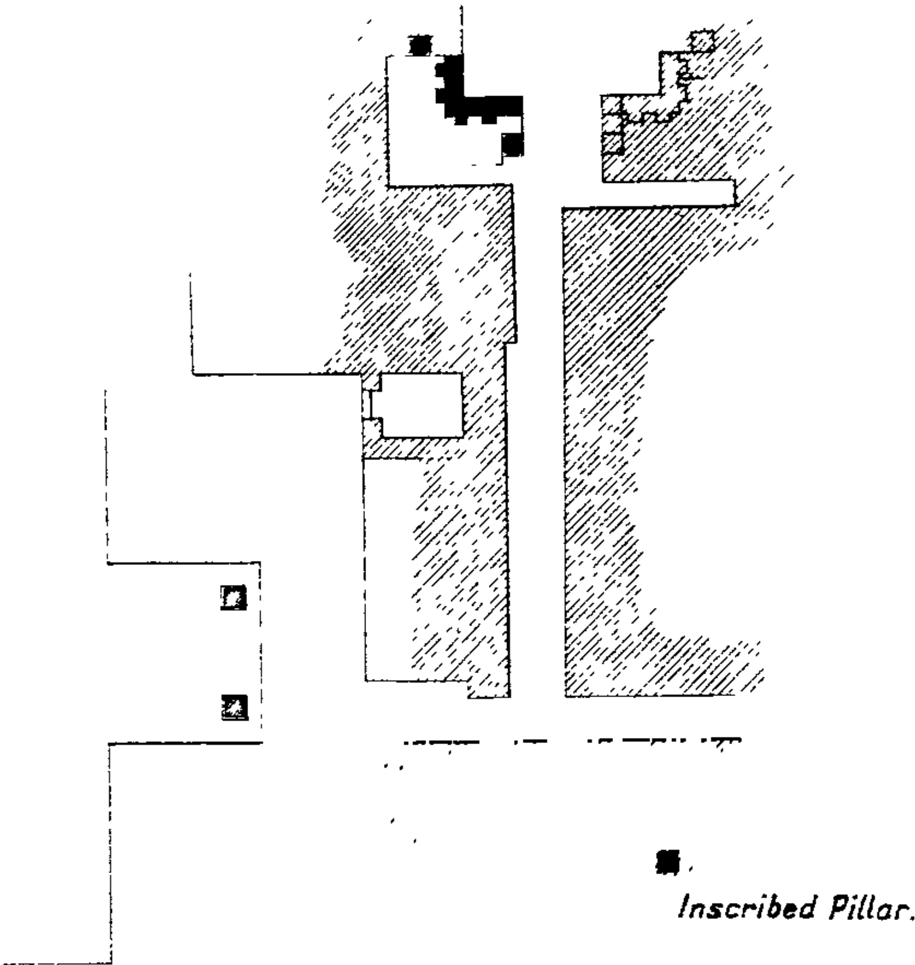


BADAMI: THE BHUTANATHA GROUP OF TEMPLES.







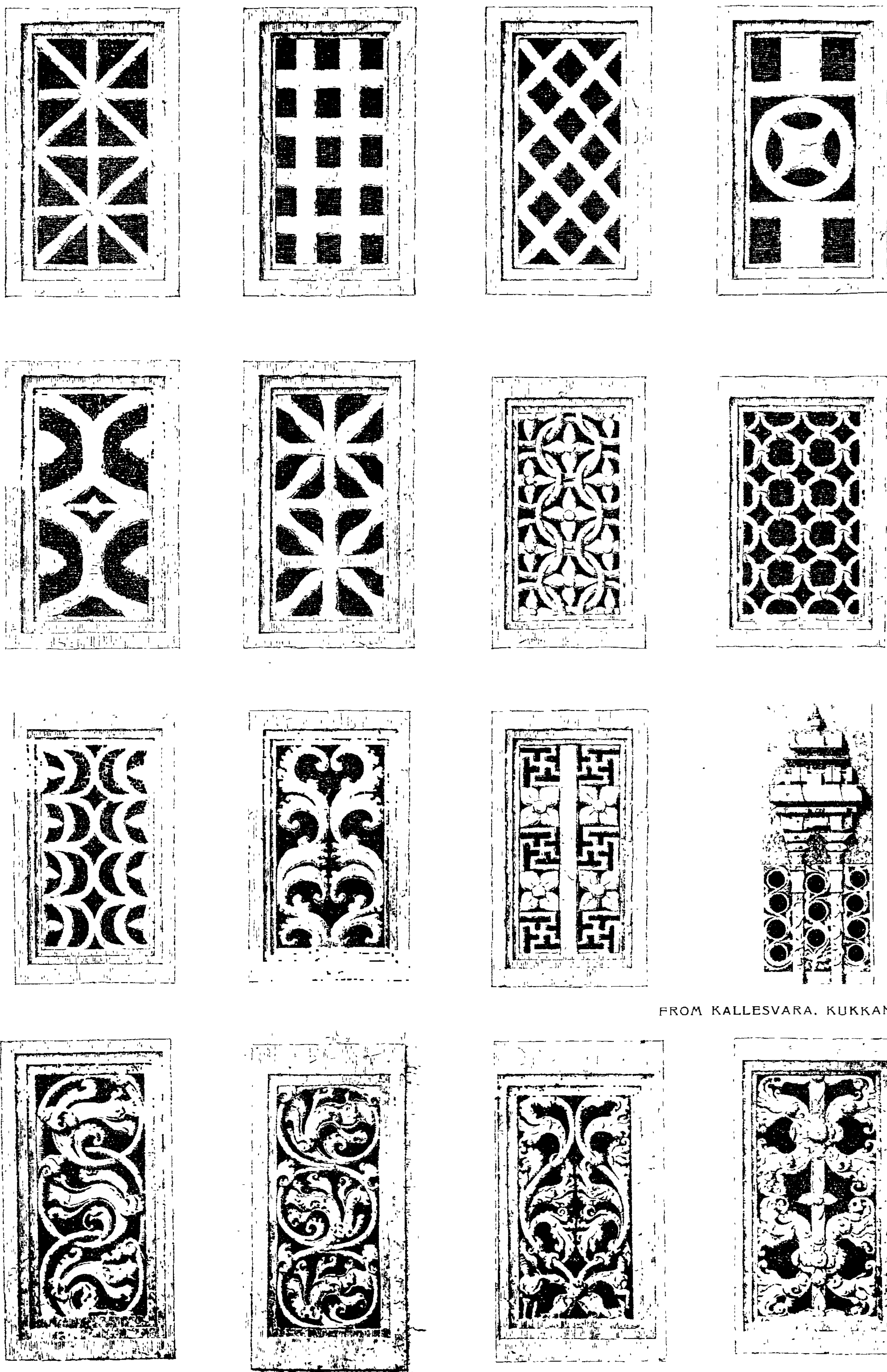


Scale of 10 10 20 30 Feet

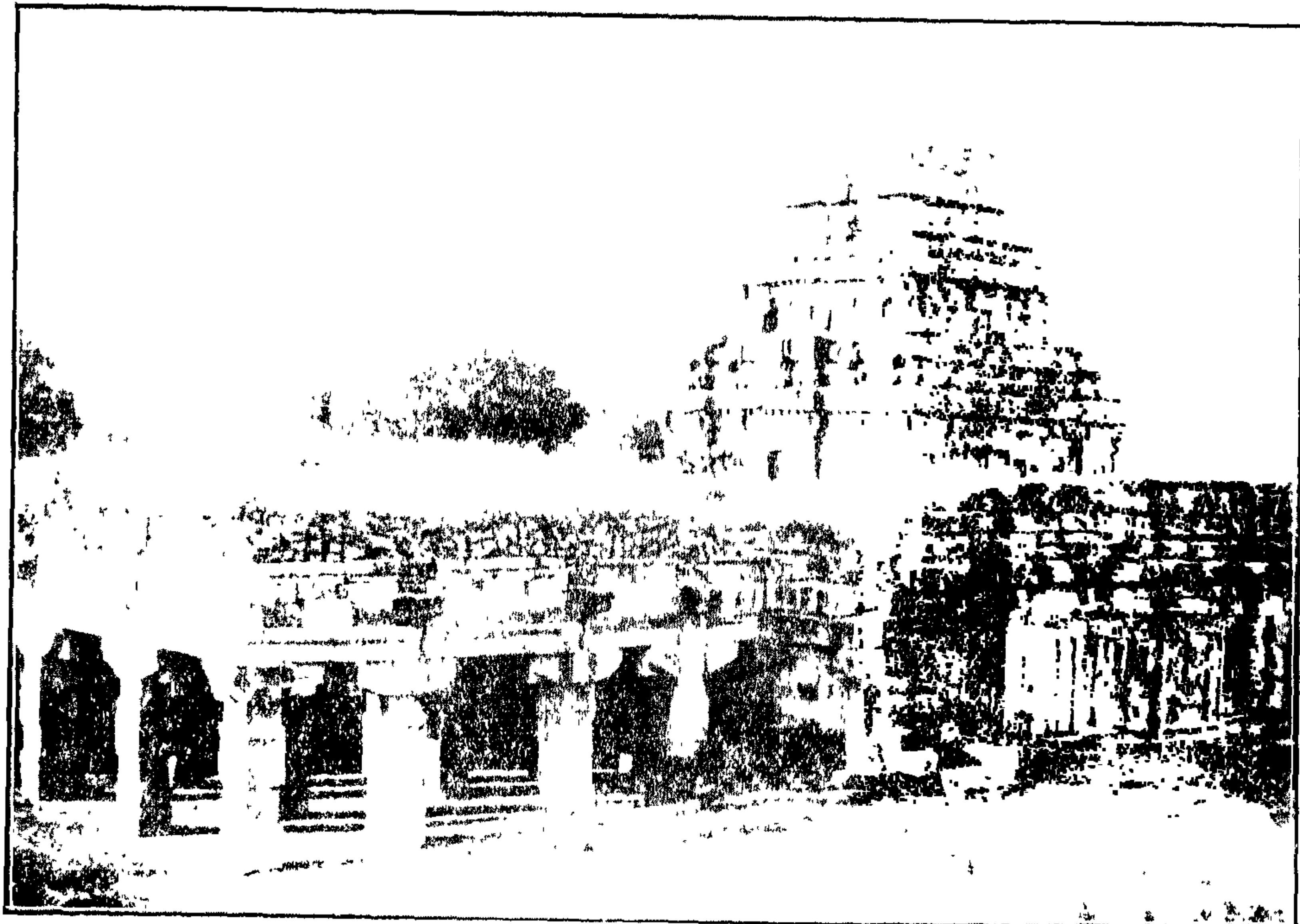
Scale of 10 10 20 30 40 50 60 70 80 90 100 Feet

PATTADAKAL: PLAN OF THE TEMPLE OF SANGAMESVARA.

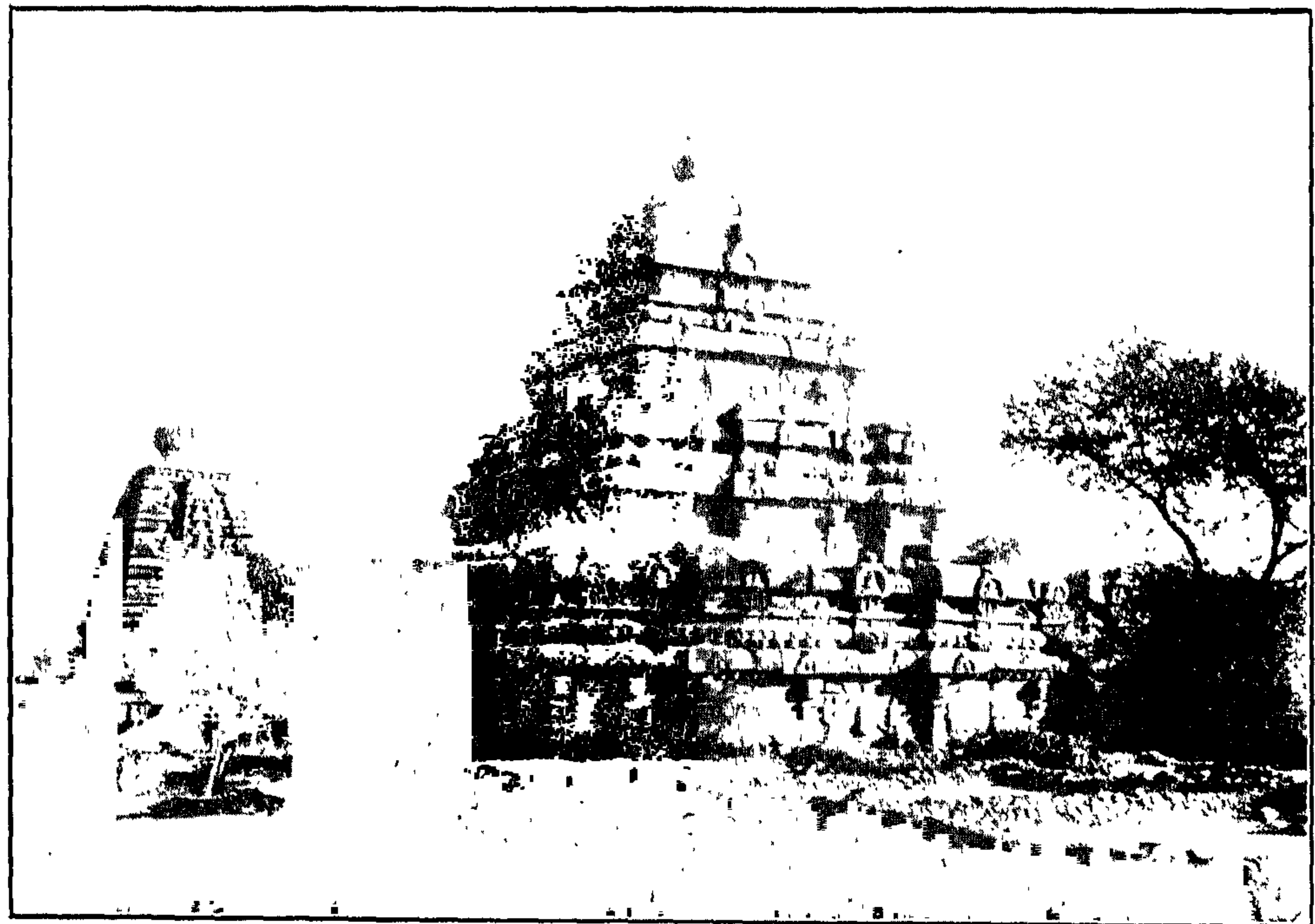
PLAN OF THE TEMPLE OF MALLIKARJUNA.



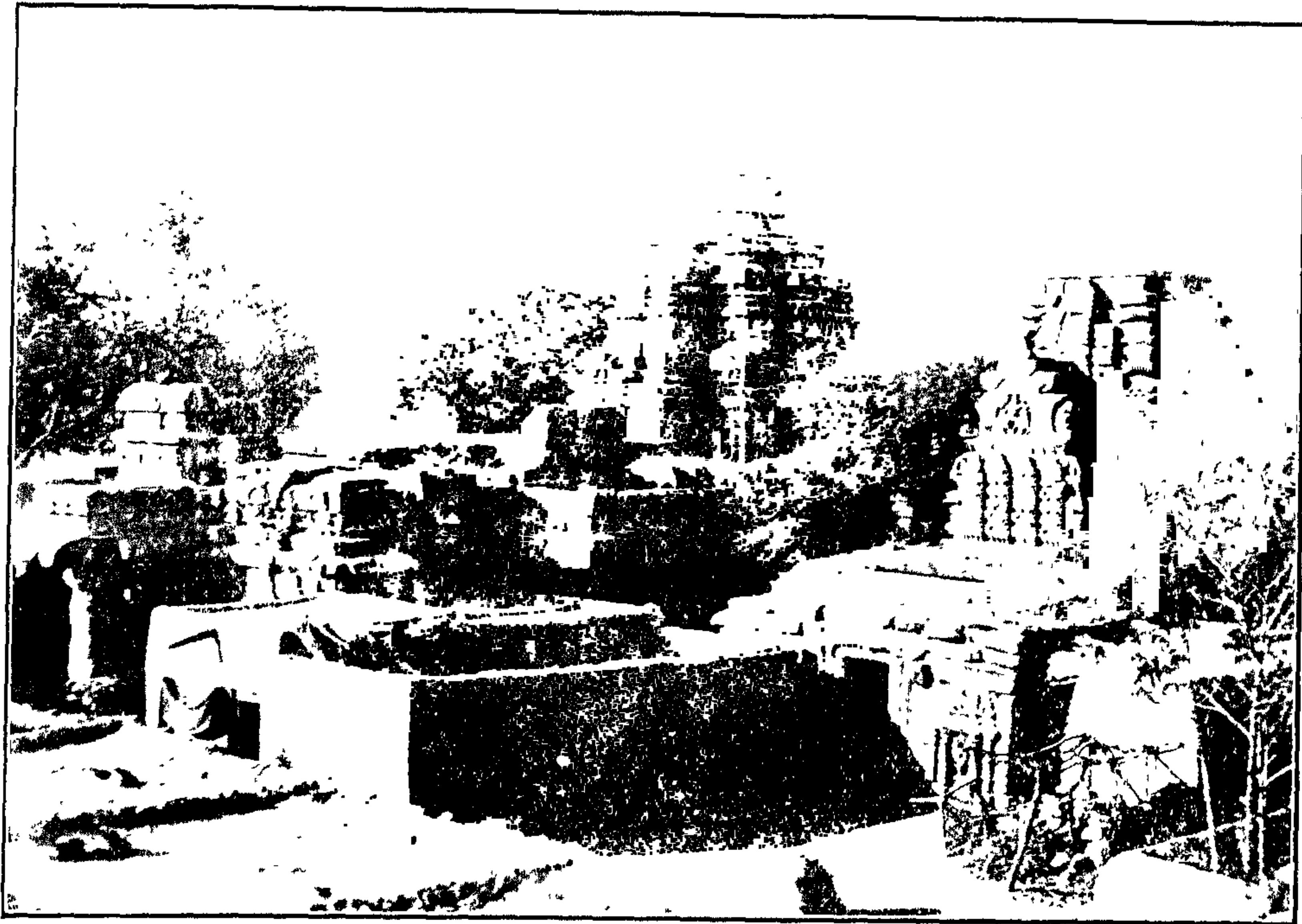
PATTADAKAL: PERFORATED STONE WINDOWS FROM VIRUPAKSHA AND MALLIKARJUNA.



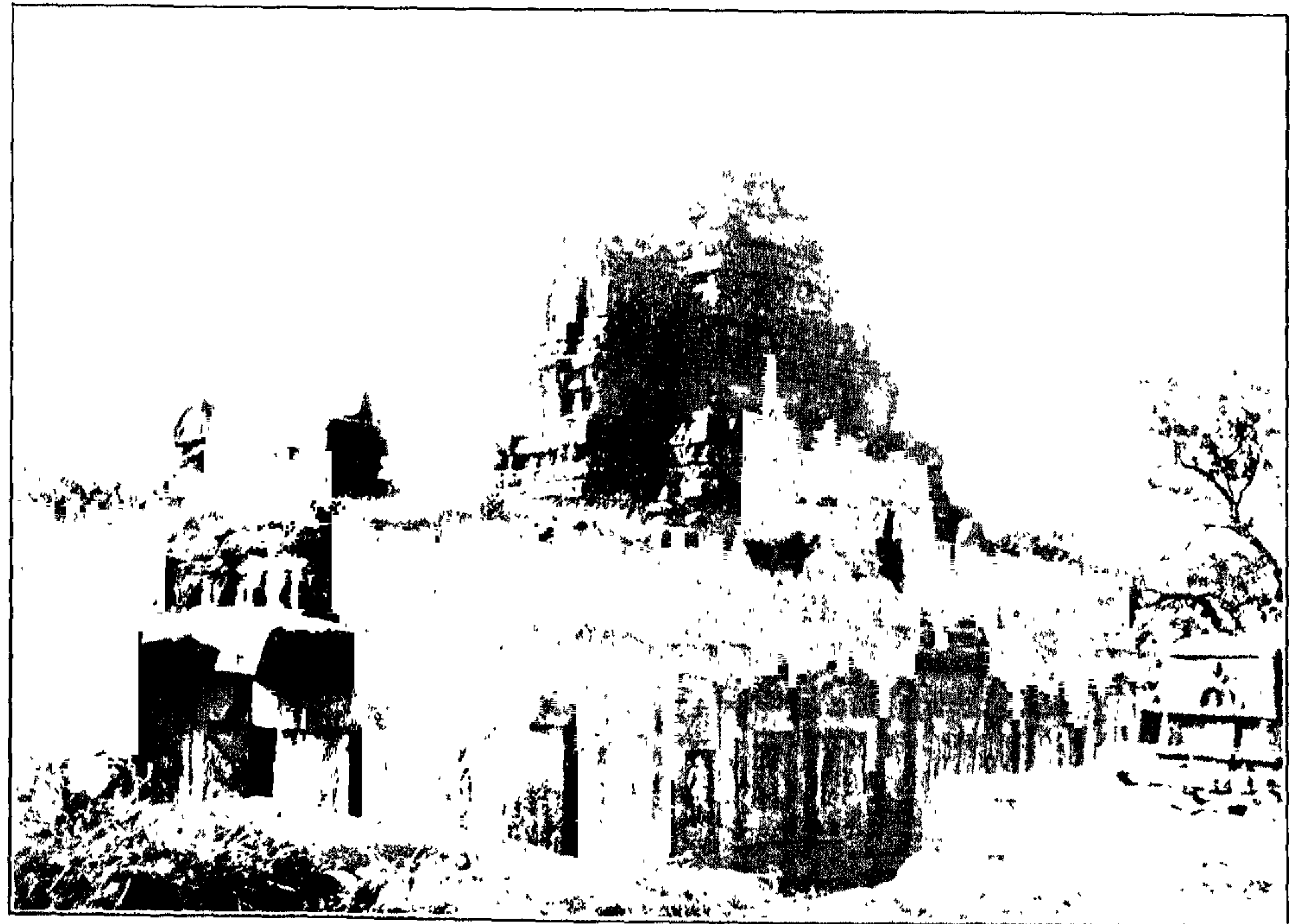
PATTADAKAL: THE TEMPLE OF SANGAMESVARA FROM THE N. E.



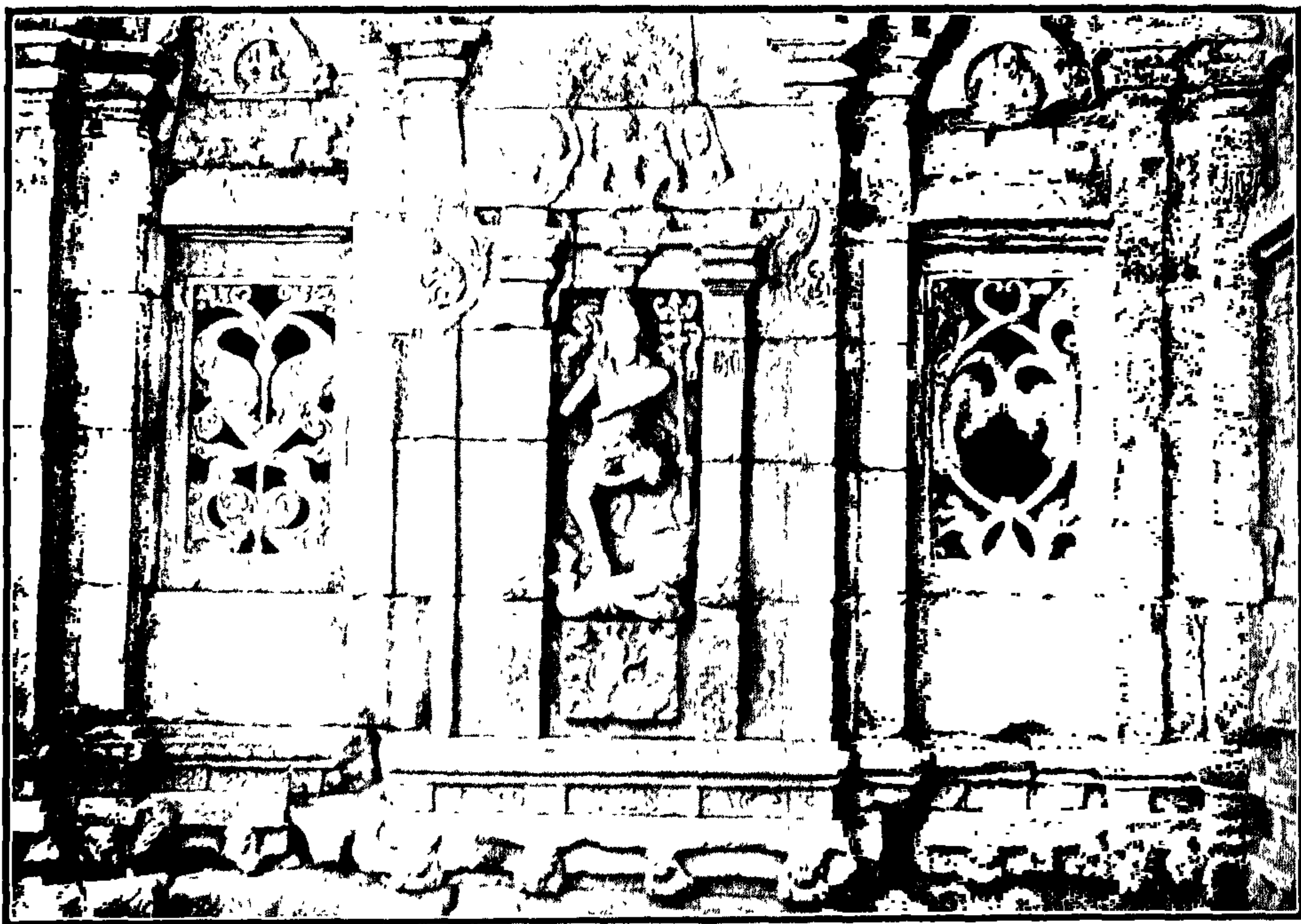
PATTADAKAL: THE TEMPLE OF SANGAMESVARA FROM THE S. W.



PATTADAKAL: THE TEMPLE OF MALLIKARJUNA.



PATTADAKAL: THE TEMPLE OF VIRUPAKSHA.

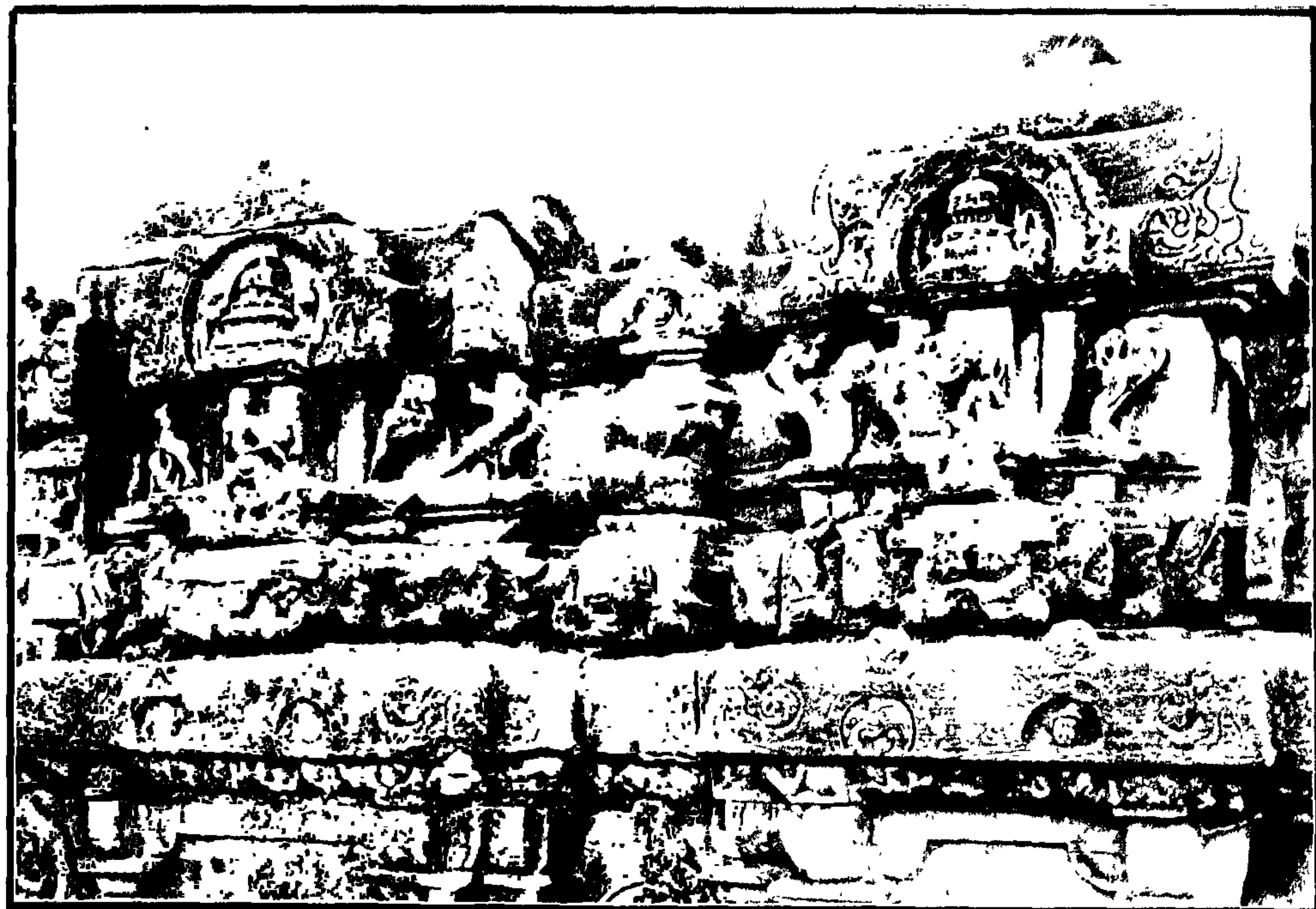




PATTADAKAL: IMAGES ON THE WALLS OF VIRUPAKSHA.



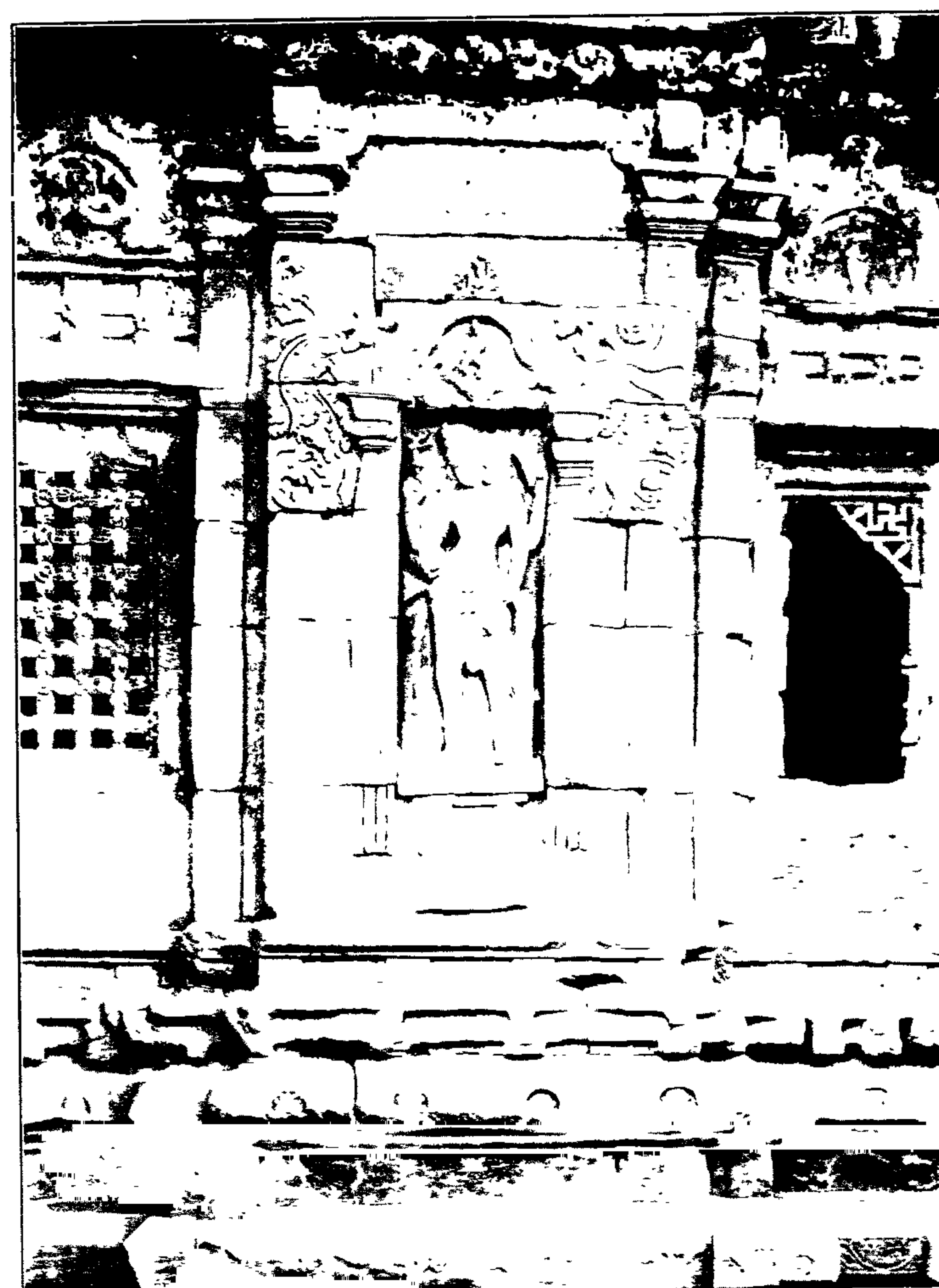
PATTADAKAL: THE TEMPLE OF MALLIKARJUNA FROM THE SOUTH.



PATTADAKAL: ROOF MOULDINGS FROM VIRUPAKSHA.



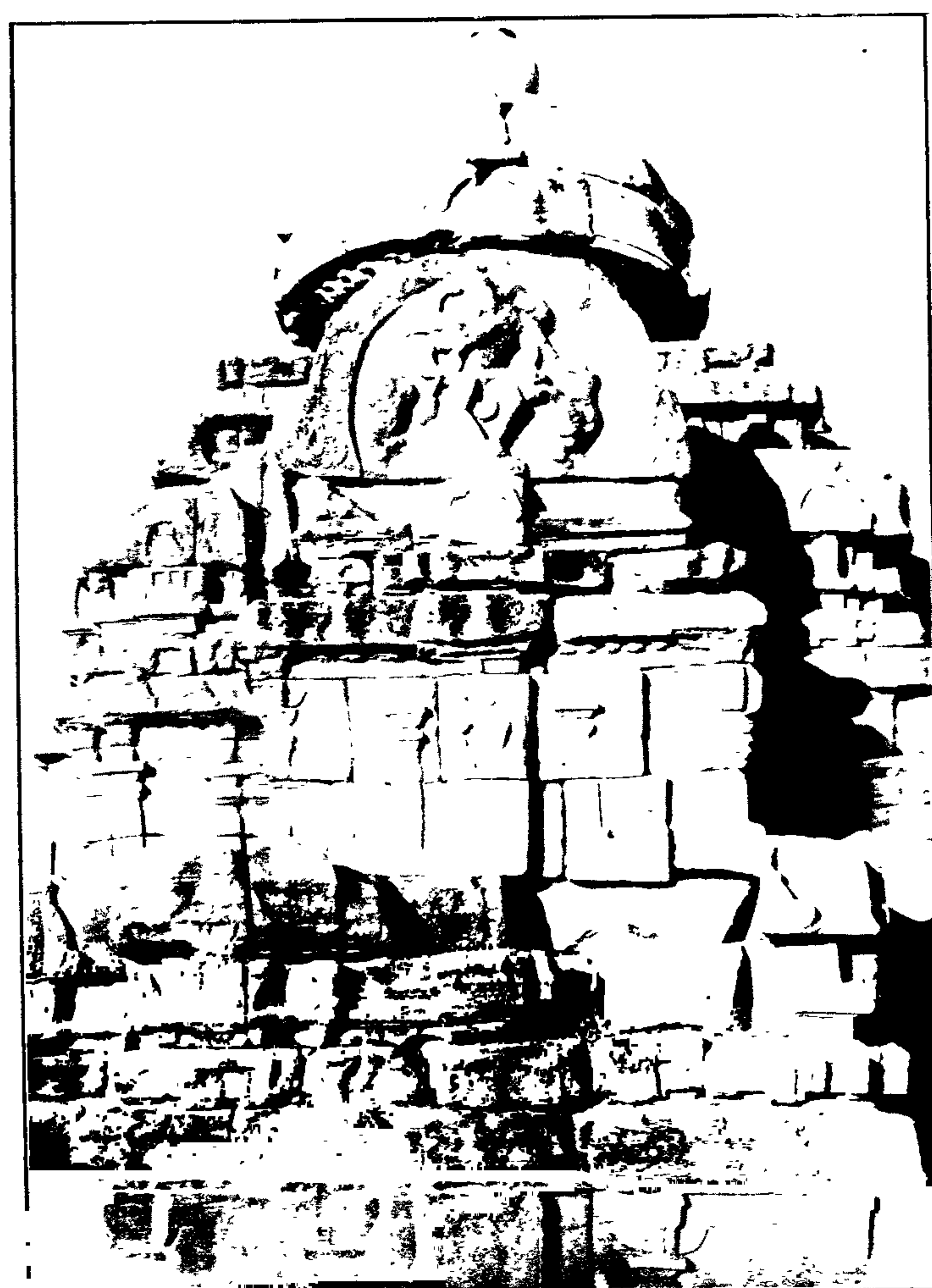
PATTADAKAL: LAKULISA ON THE WALL OF VIRUPAKSHA.



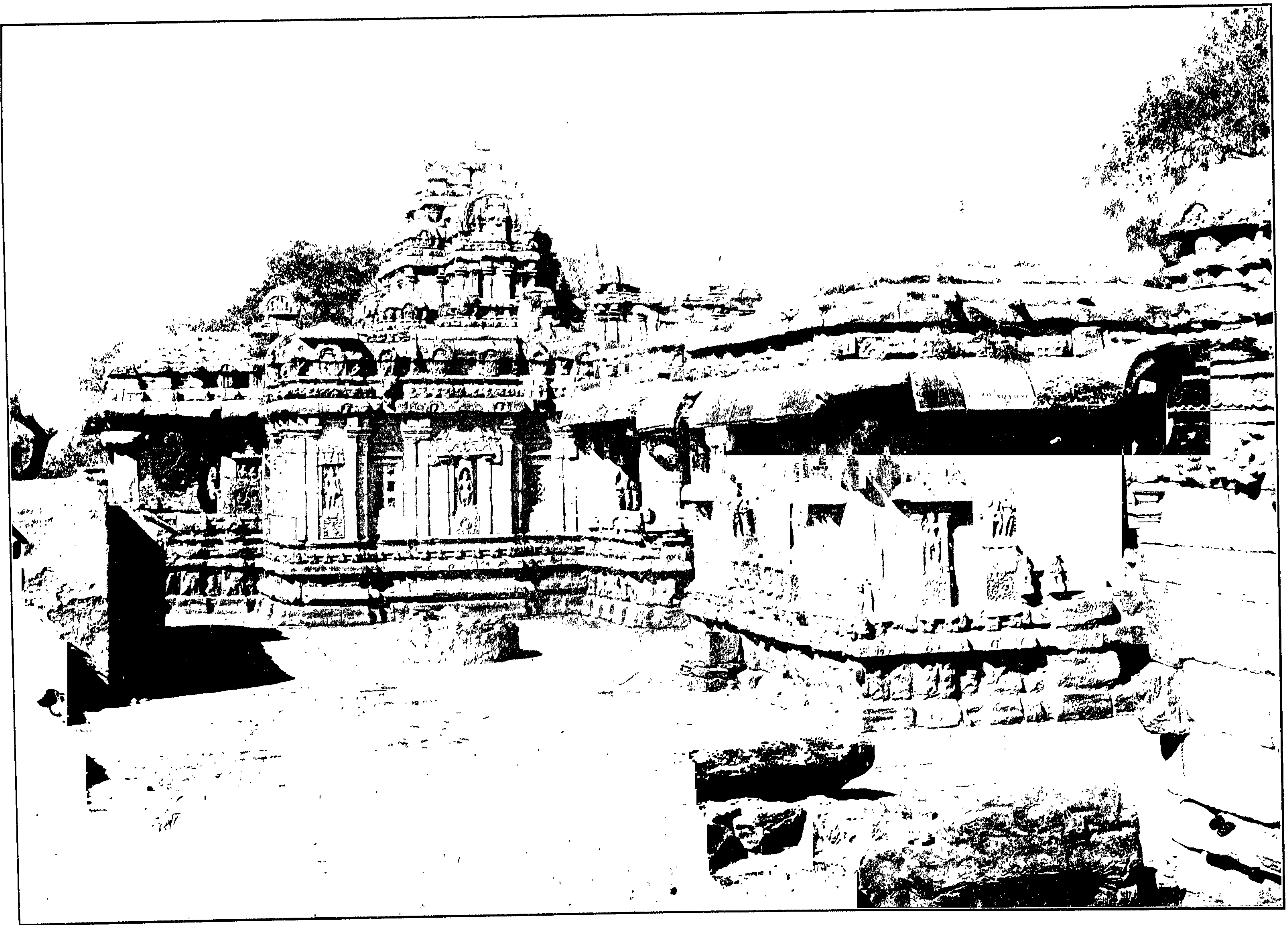
PATTADAKAL: ARDHANARI ON THE WALL OF VIRUPAKSHA.



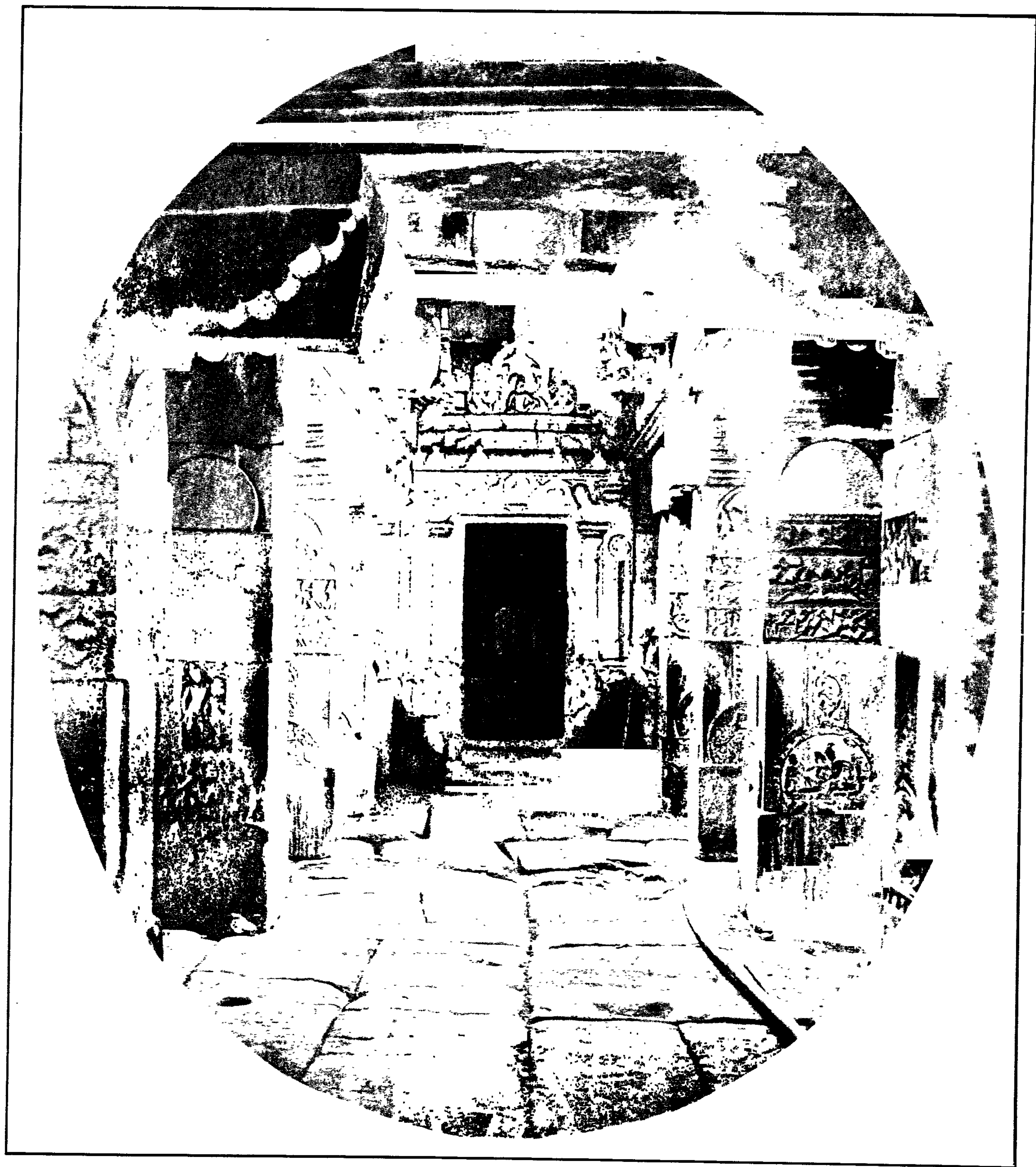
PATTADAKAL: PILLARS IN MALLIKARJUNA.



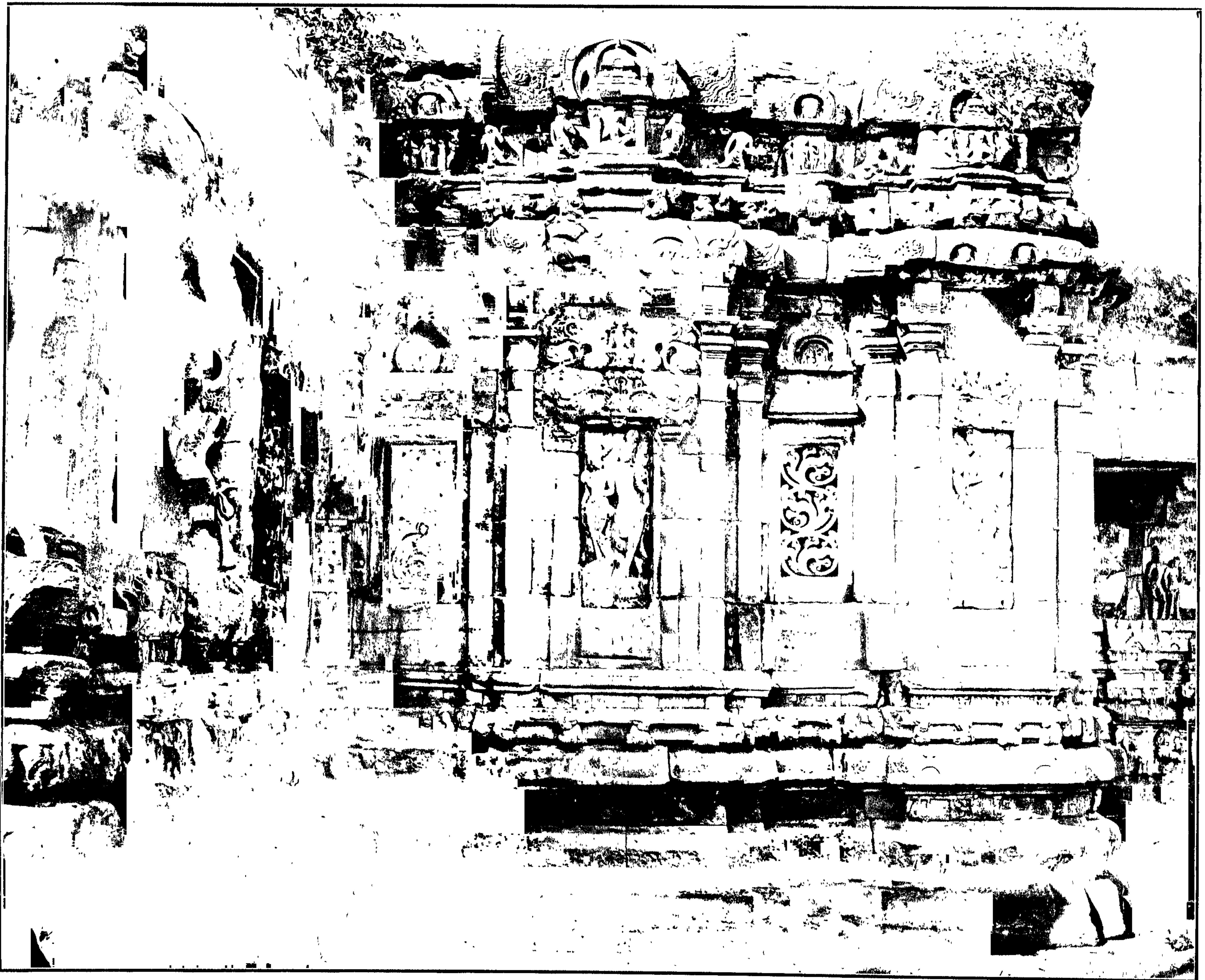
PATTADAKAL: FRONT OF THE TOWER OF MALLIKARJUNA.



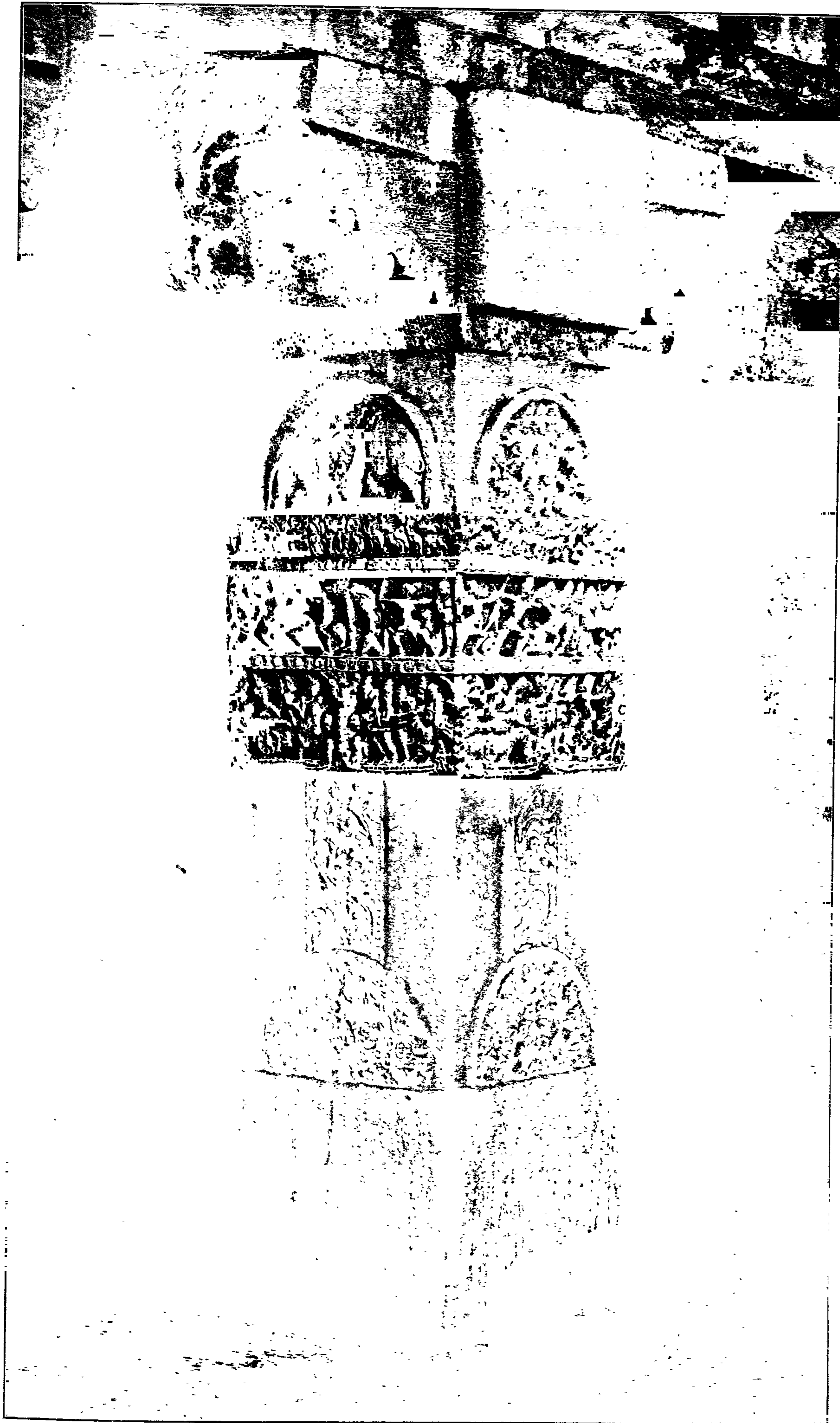
PATTADAKAL. THE TEMPLE OF VIRUPAKSHA FROM THE SOUTH-EAST.



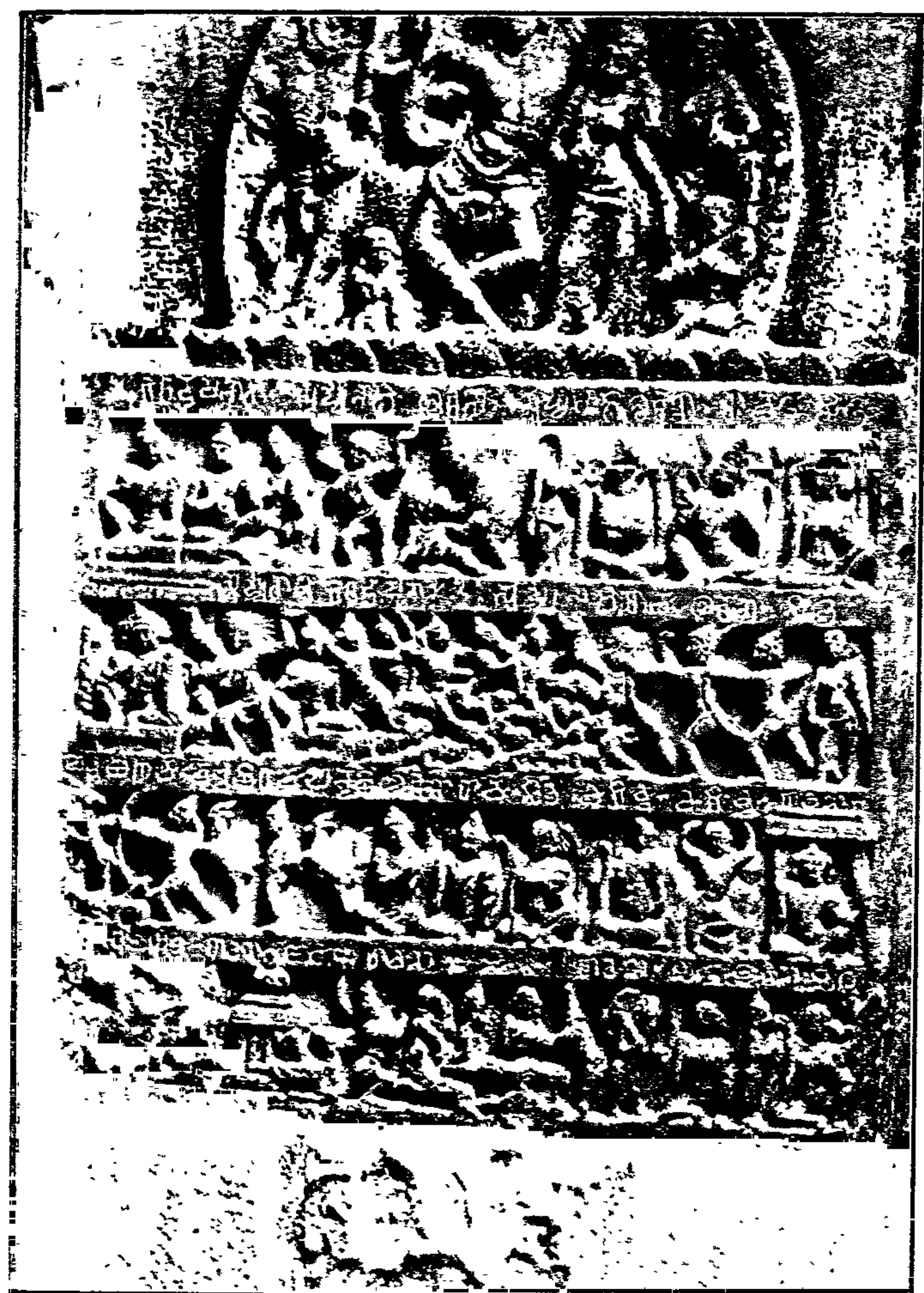
PATTADAKAL: INTERIOR OF THE TEMPLE OF VIRUPAKSHA.

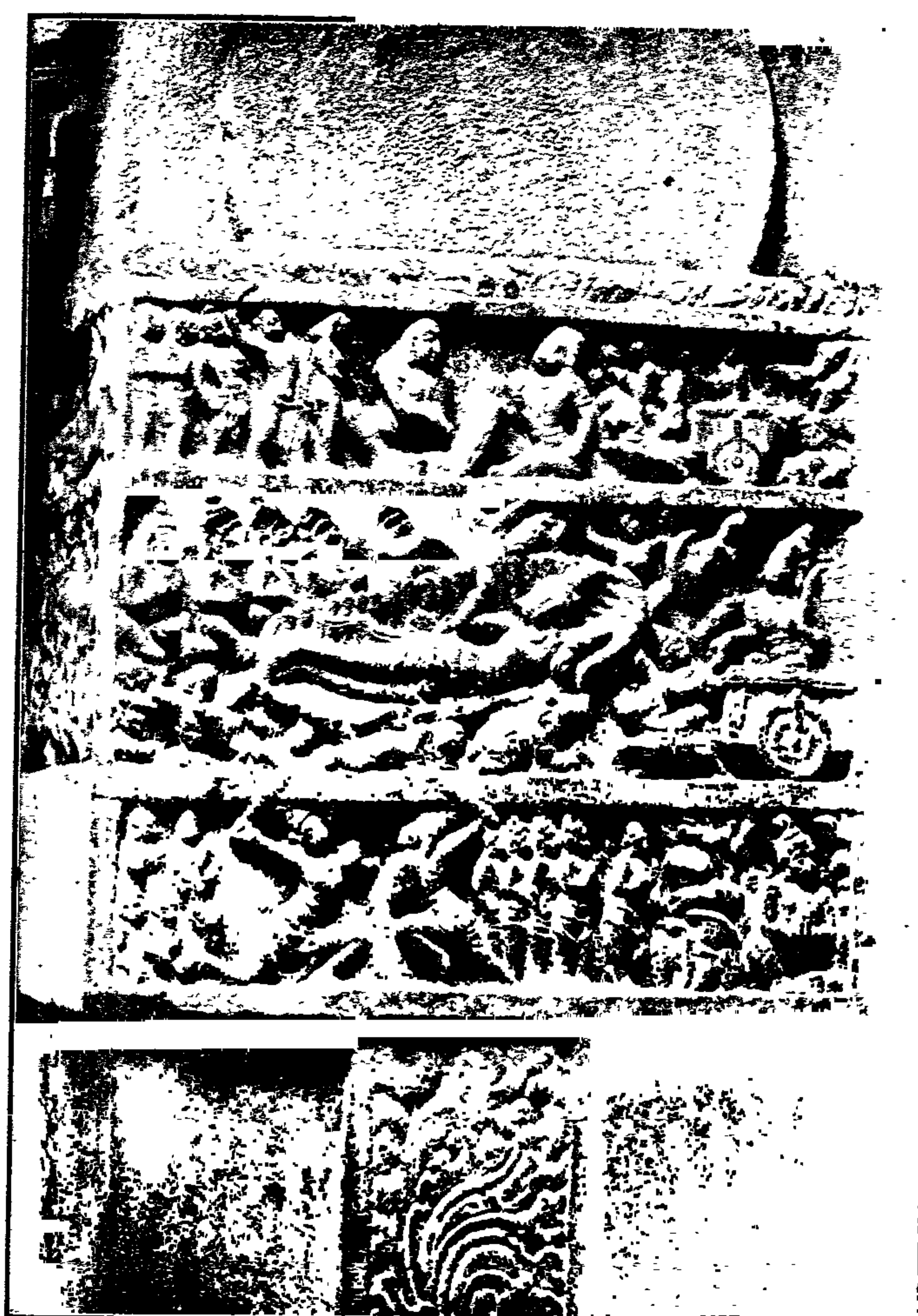


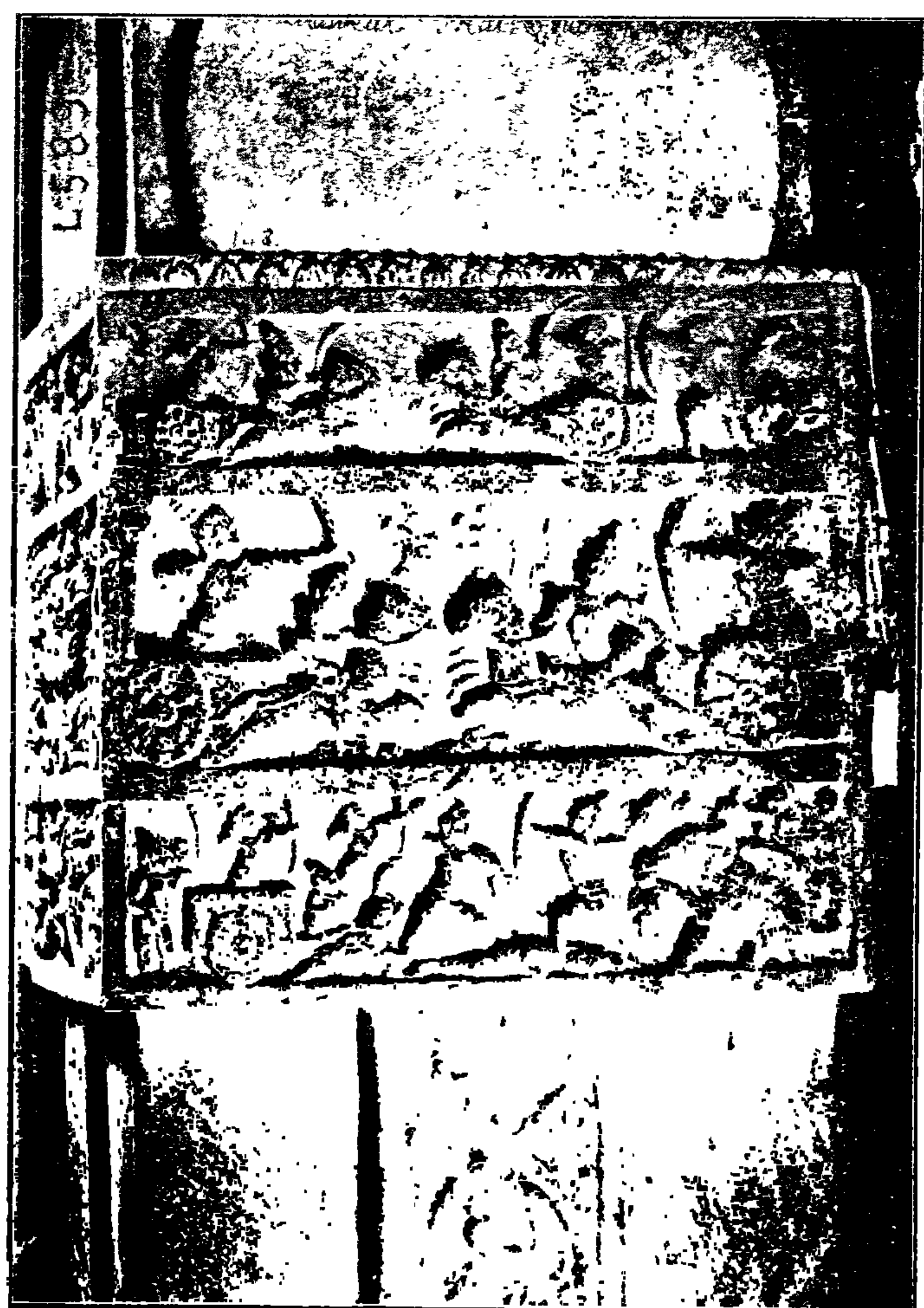
PATTADAKAL: PORTION OF THE SOUTH WALL OF VIRUPAKSHA

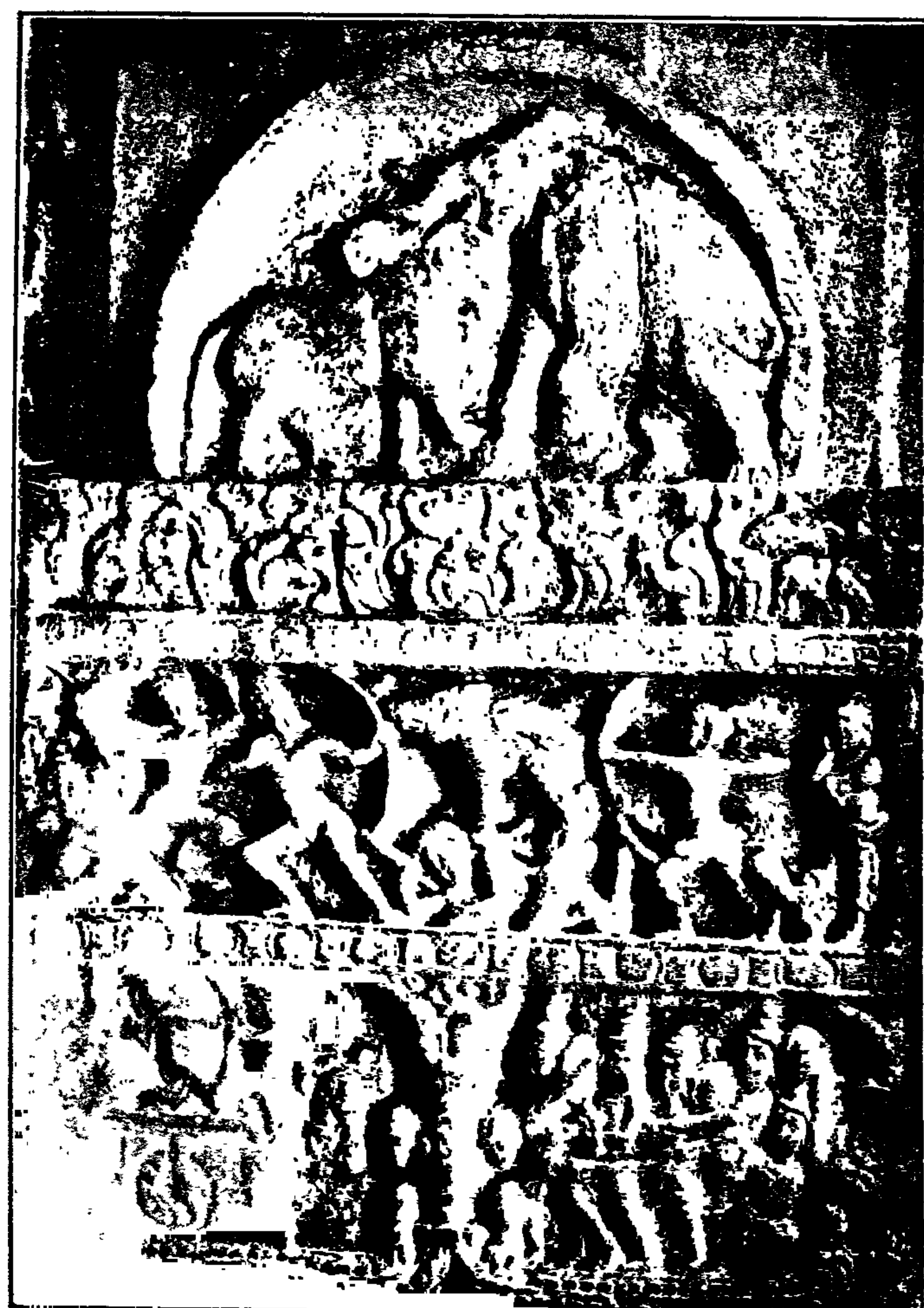


PILLAR IN VIRUPAKSHA.

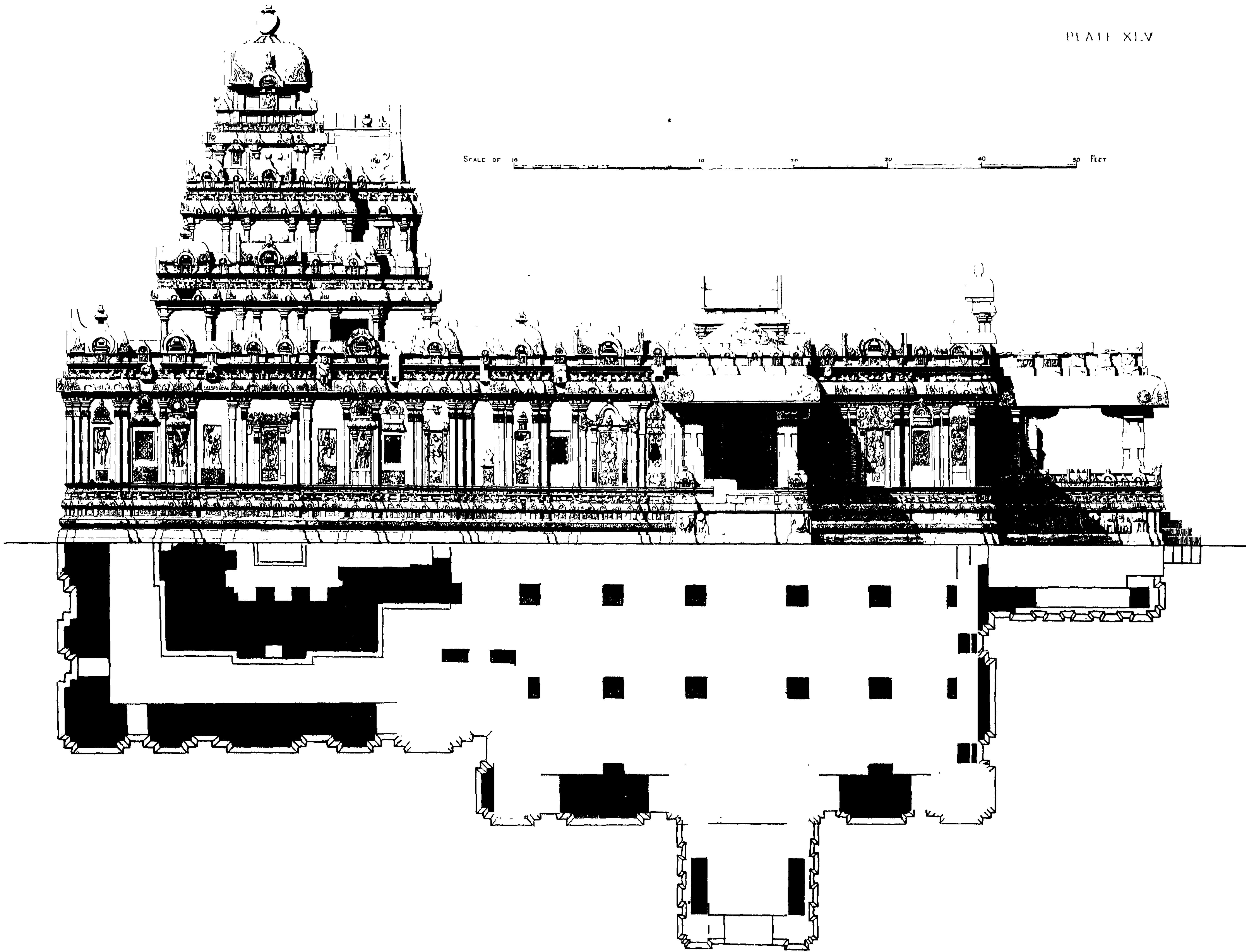




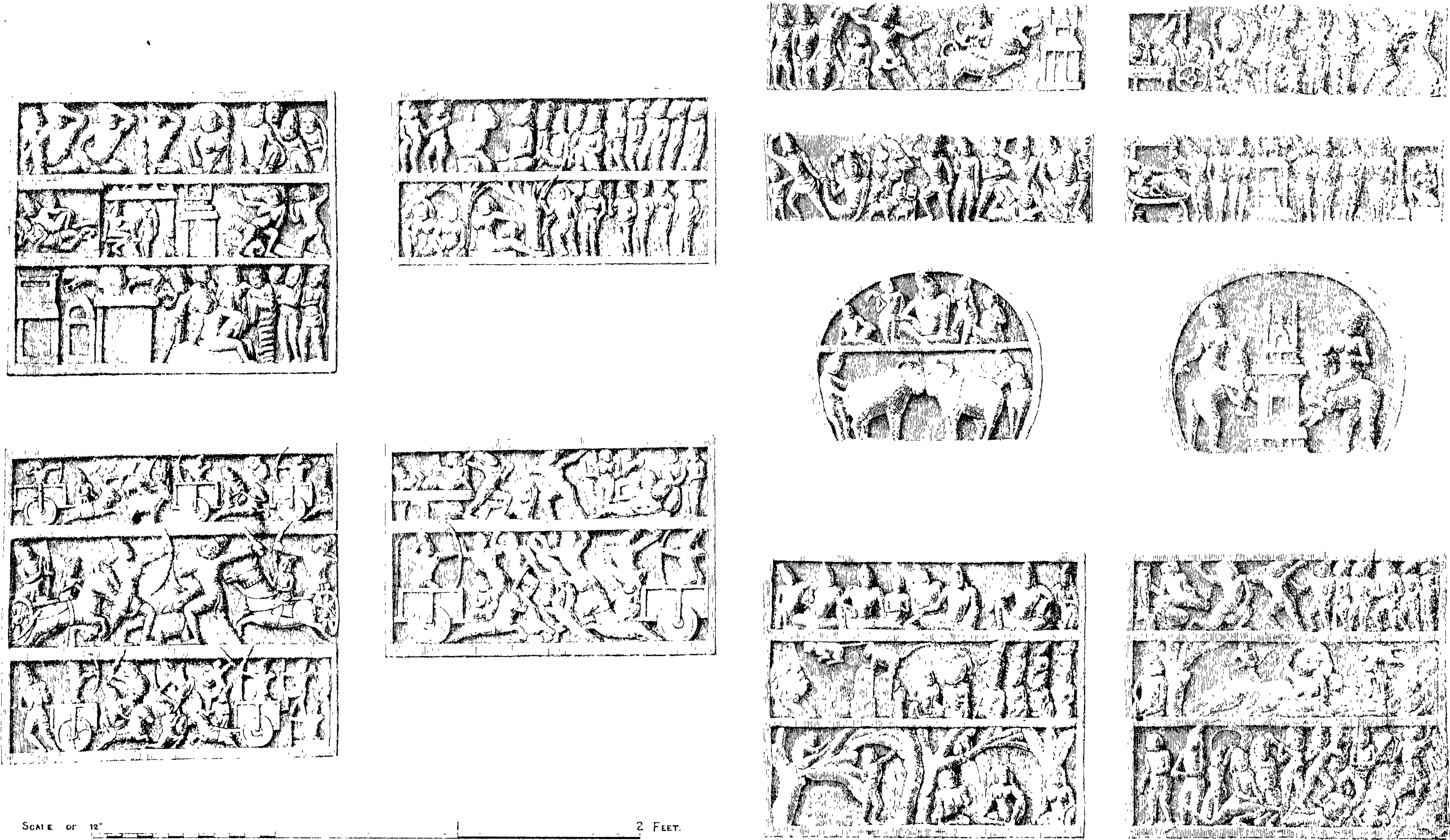




PATTADAKAL: SCULPTURES FROM FOUR PILLARS OF VIRUPAKSHA.



PLAN AND ELEVATION OF THE TEMPLE OF VIRUPAKSHA AT PATTADAKAL.



PATTADAKAL: SCULPTURES FROM VIRUPAKSHA.











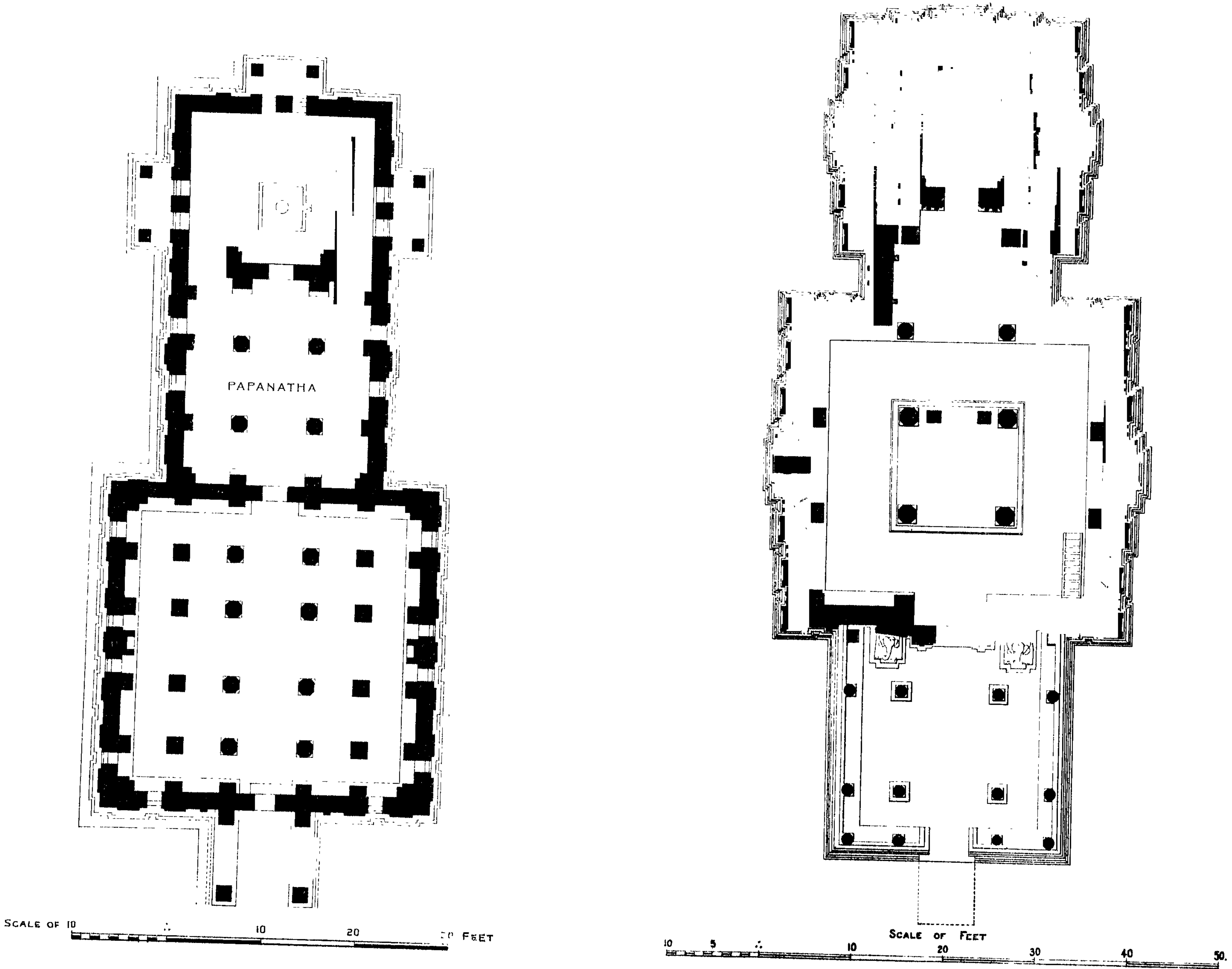


SCALE OF 12" 1 2 3 4 5 FEET.

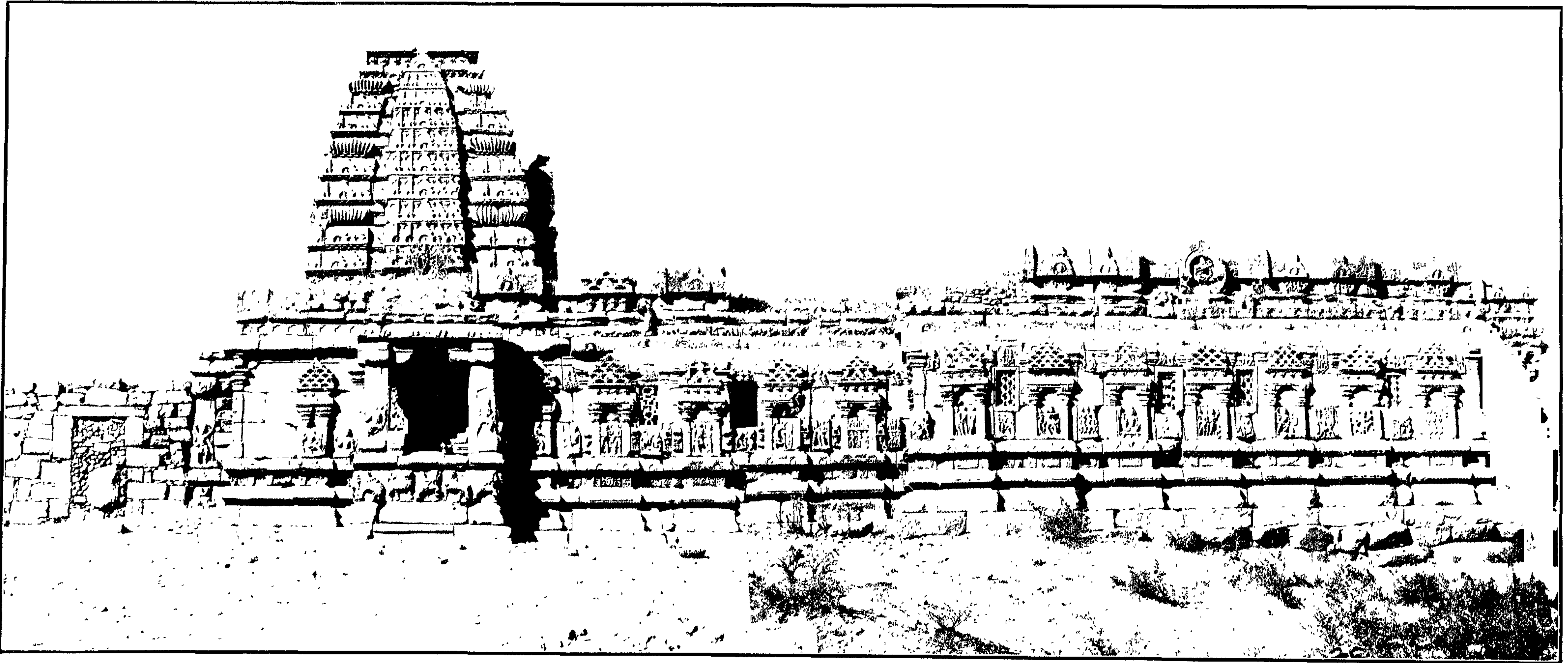
PATTADAKAL: SCULPTURES FROM THE TEMPLE OF VIRUPAKSHA.



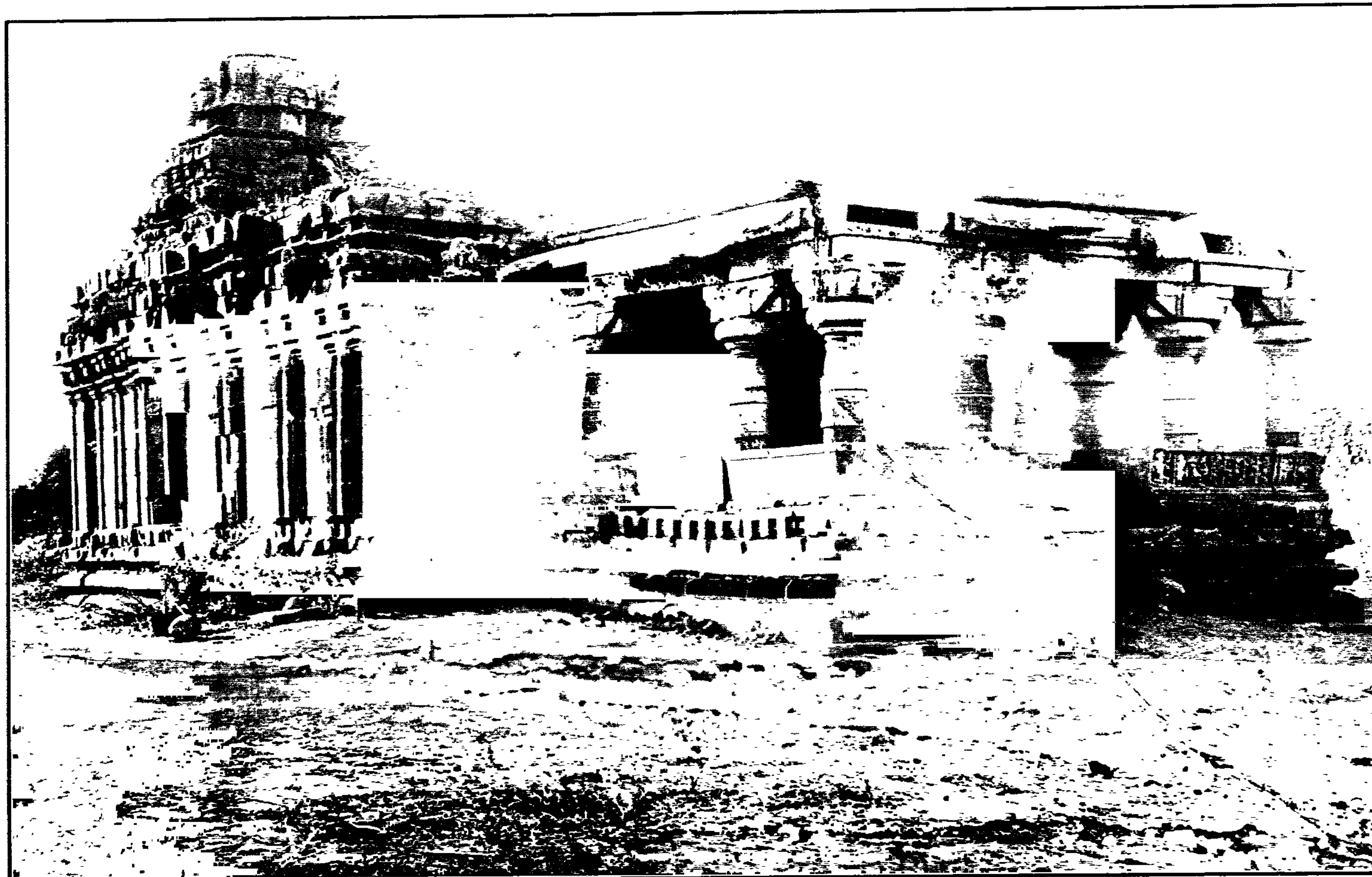
PATTADAKAL: PILLAR SCULPTURES FROM MALLIKARJUNA.



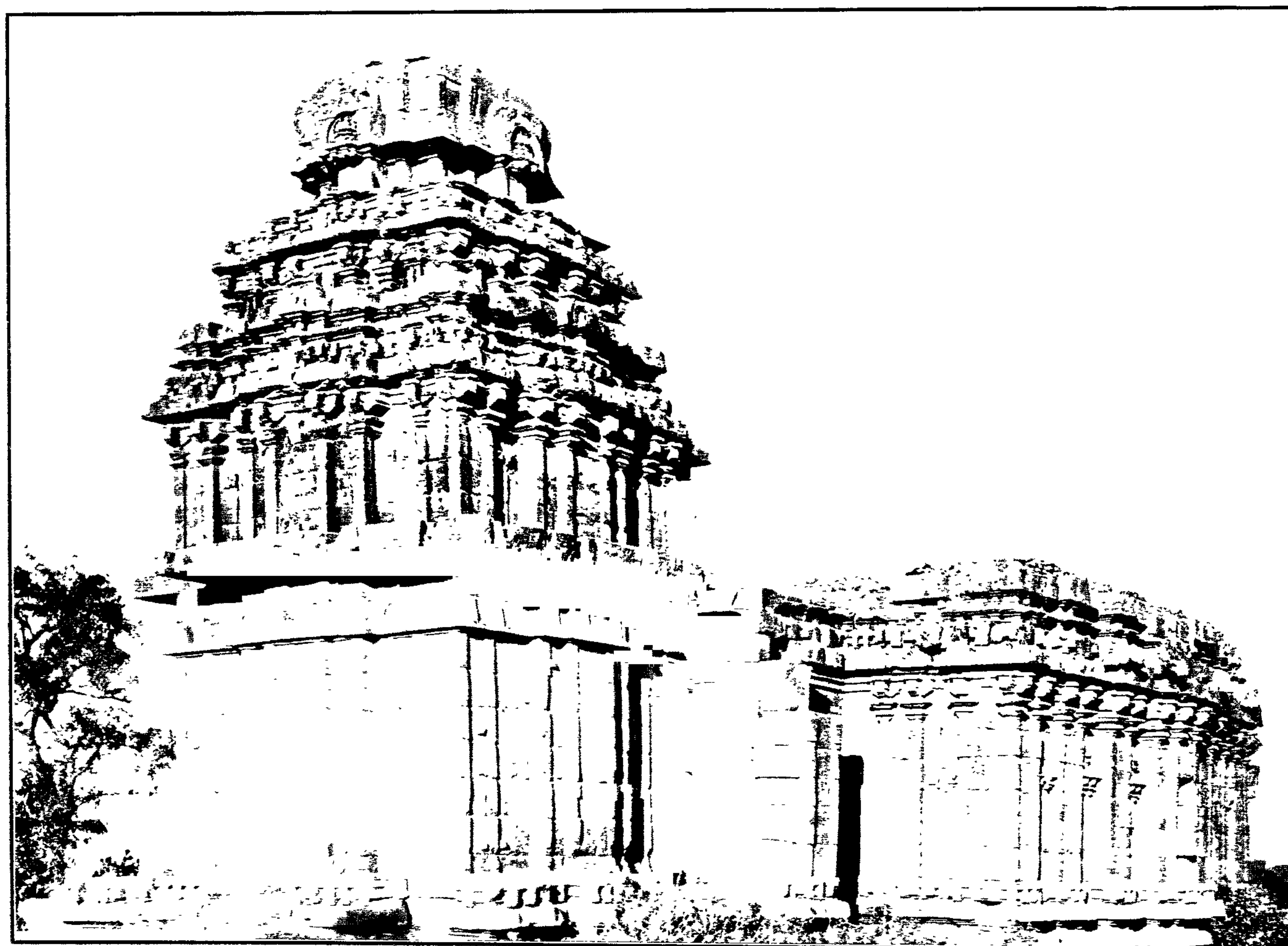
PATTADAKAL: PLANS OF THE TEMPLES OF PAPANATHA AND THE JAINA TEMPLE.



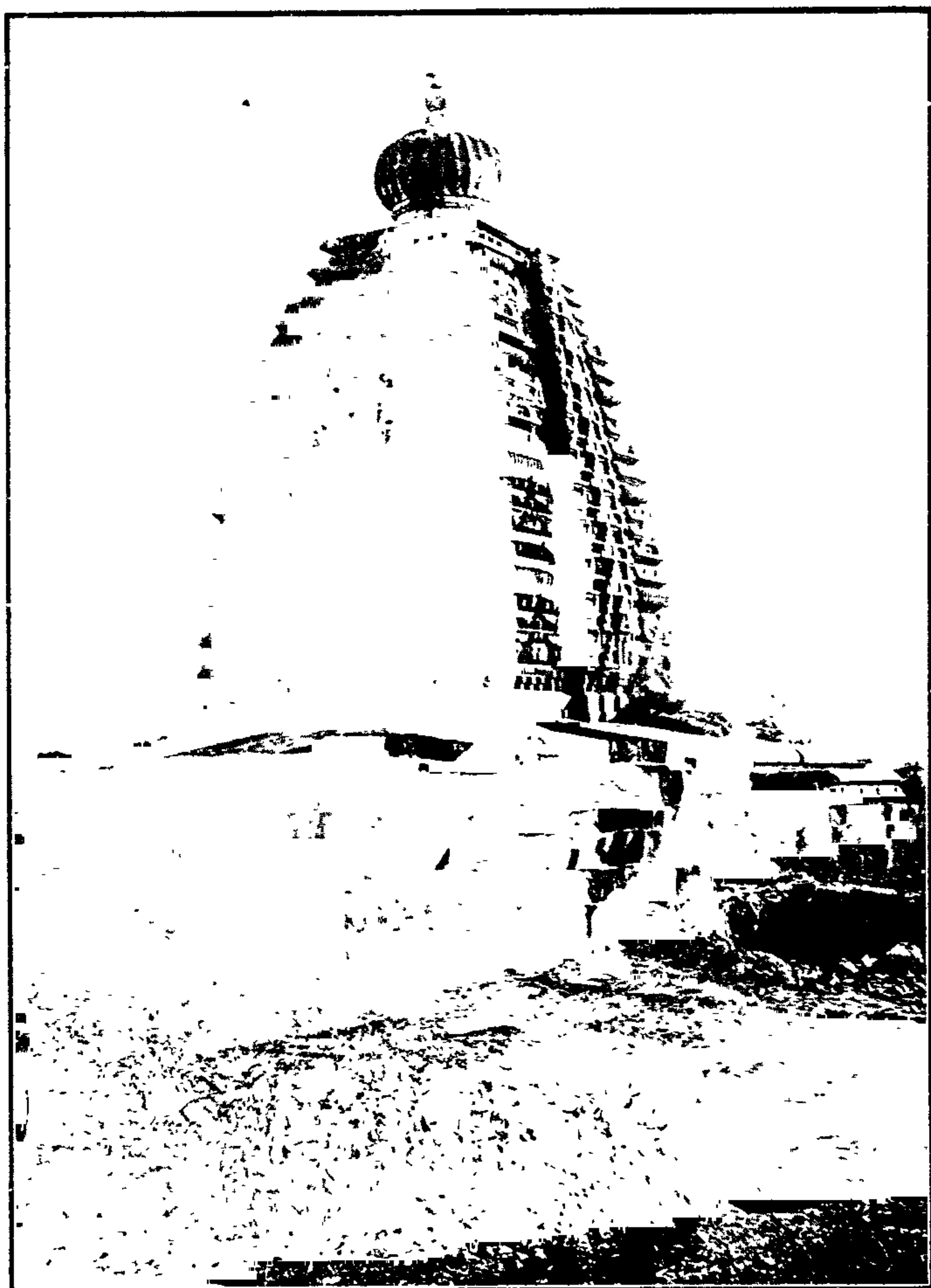
PATTADAKAL. THE TEMPLE OF PAPANATH FROM THE SOUTH.



PATTADAKAL: JAINA TEMPLE FROM THE S. E.



PATTADAKAL: THE JAINA TEMPLE FROM THE S. W.



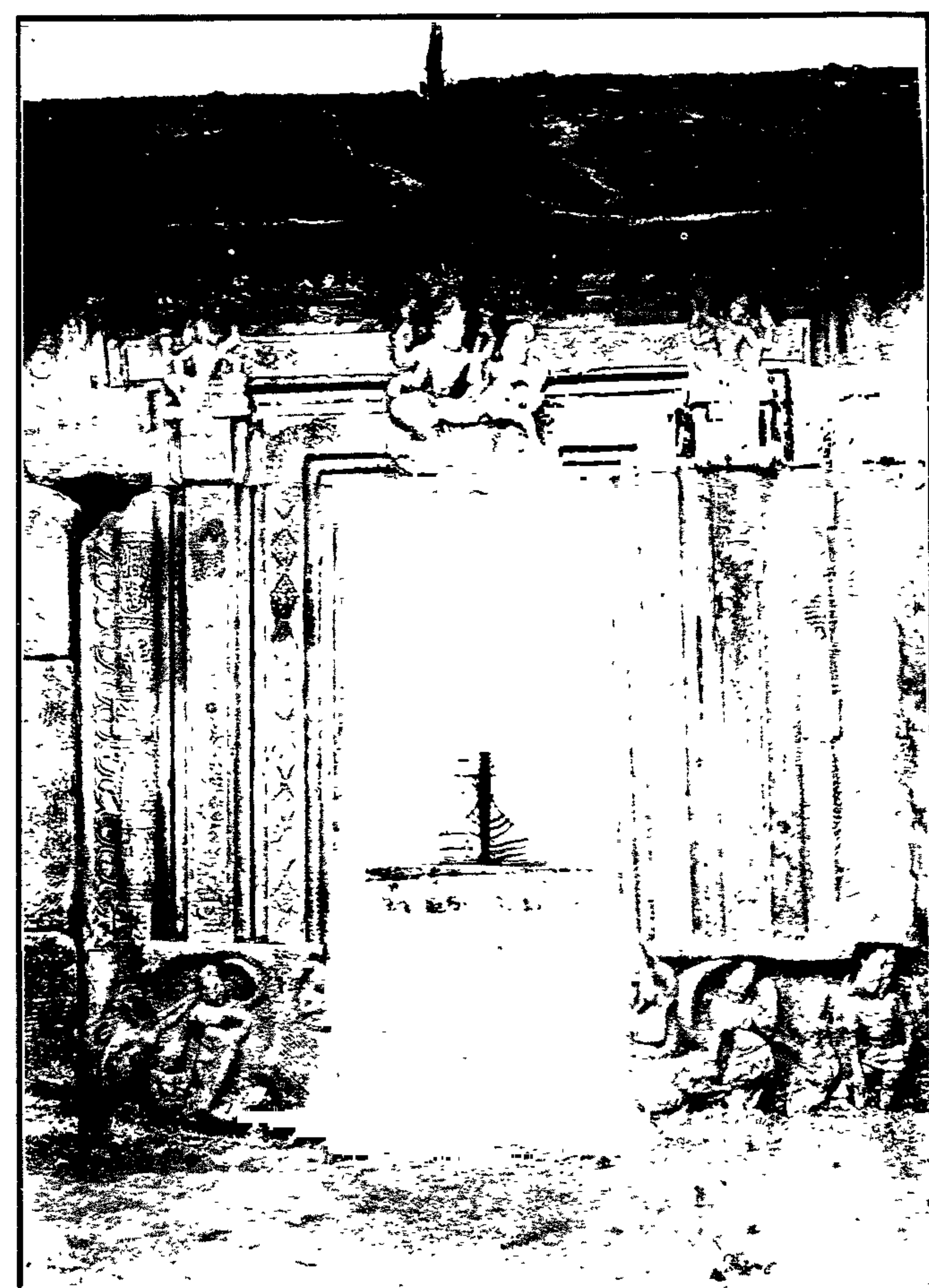
PATTADAKAL: THE TEMPLE OF GALAGNATHA.



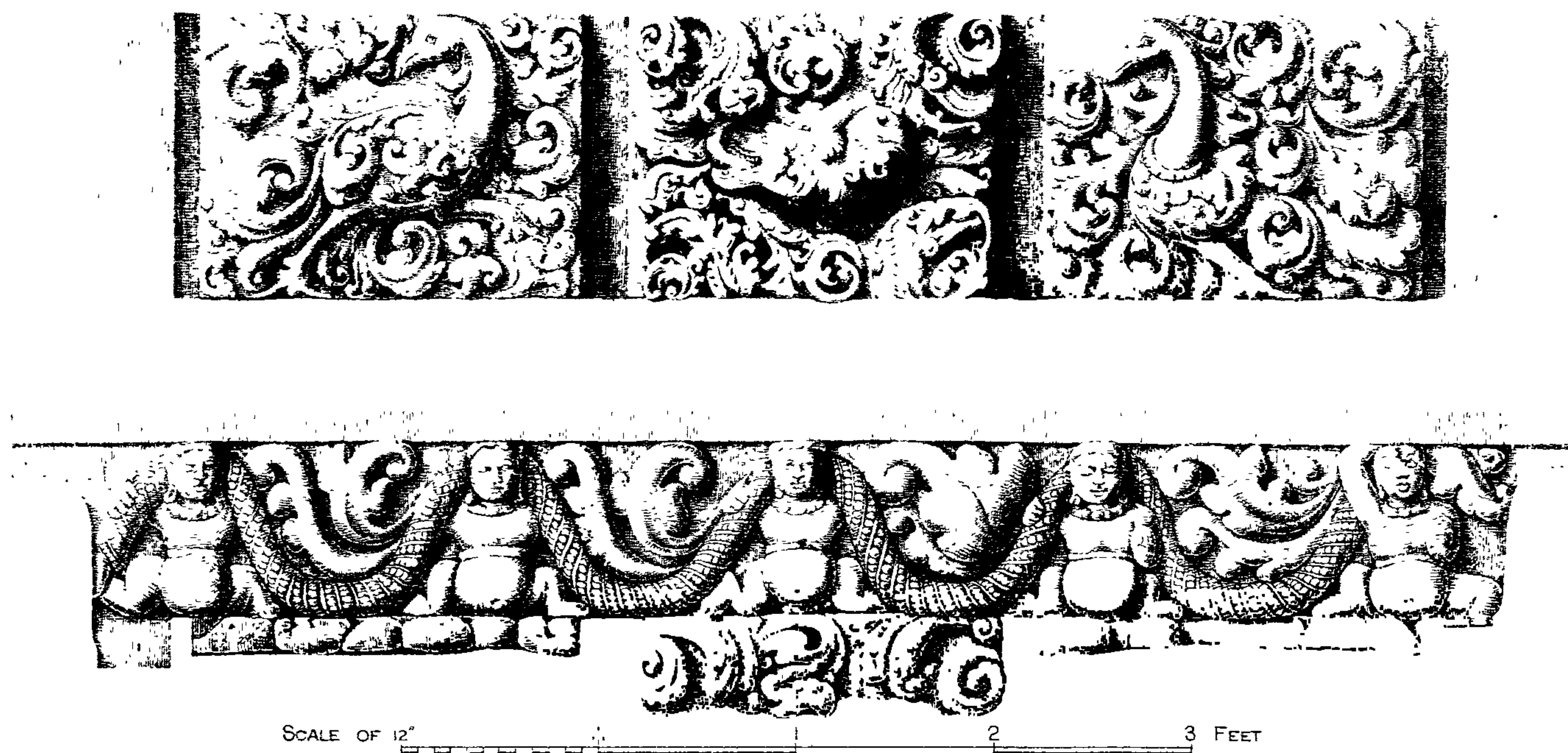
PATTADAKAL: THE DOORWAY OF THE TEMPLE OF KASIVISVANATHA.



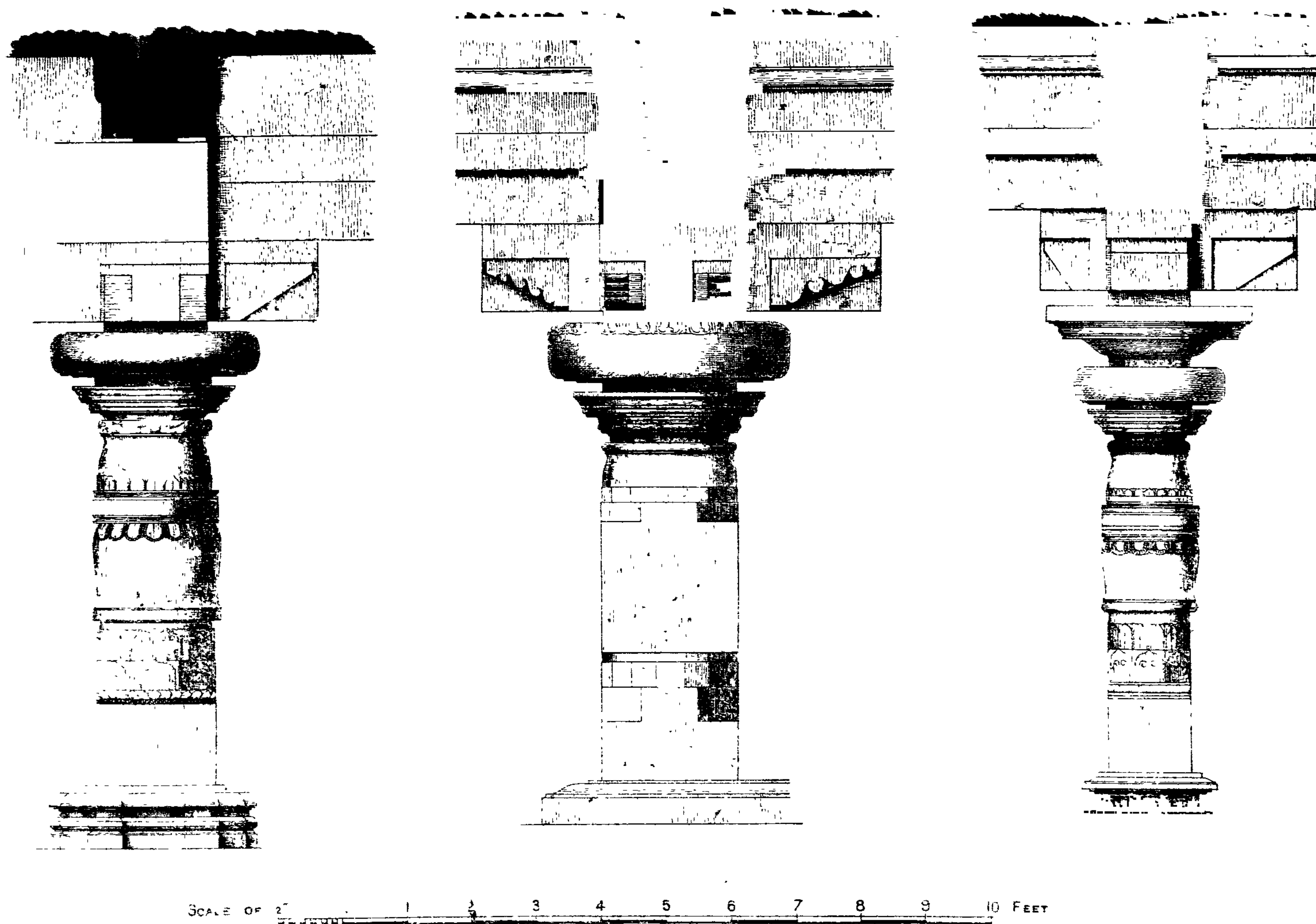
PATTADAKAL: THE TEMPLE OF KADSIDDHESVARA.



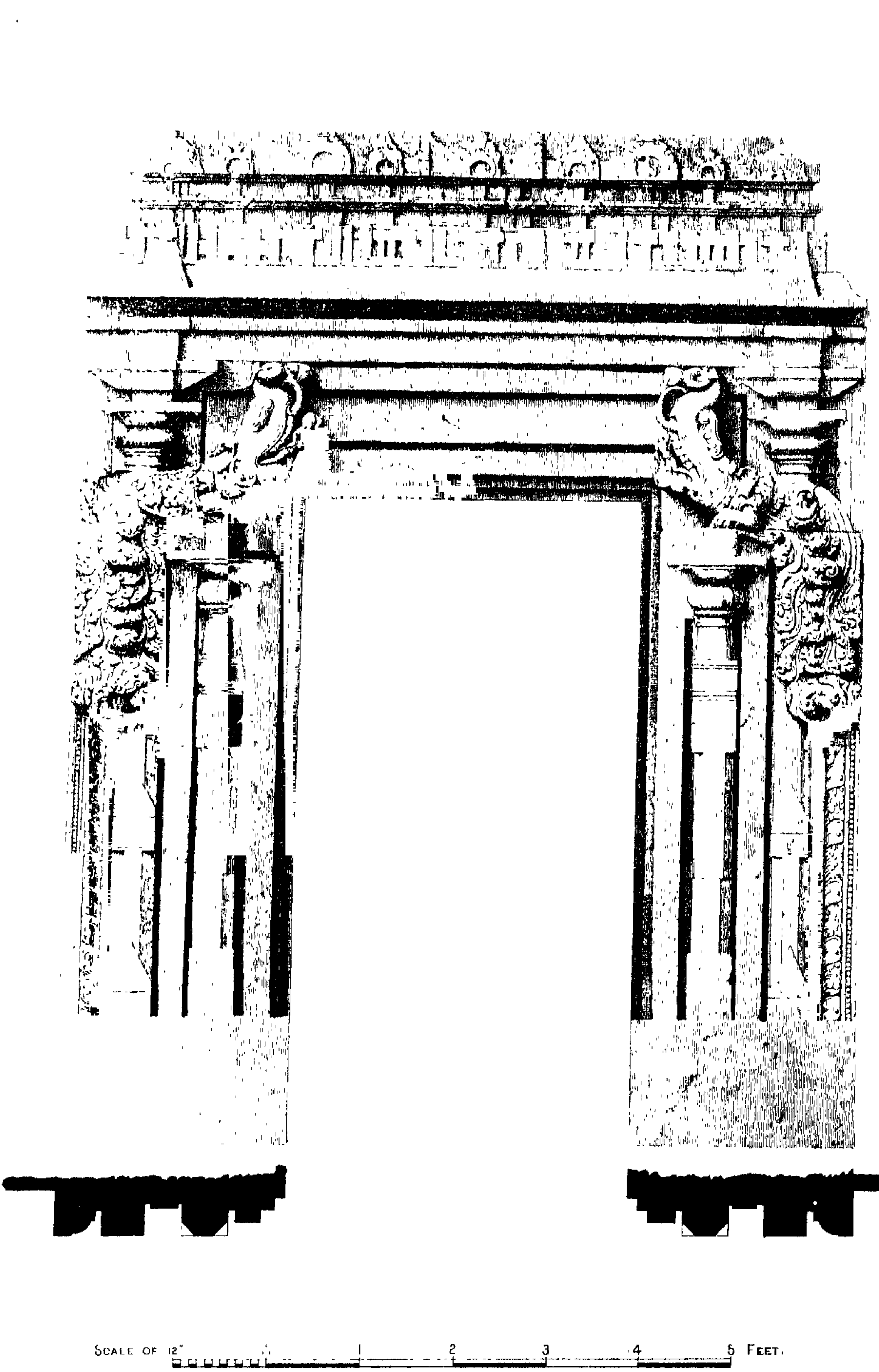
PATTADAKAL: THE SHRINE DOOR OF THE TEMPLE OF KADSIDDHESVARA.

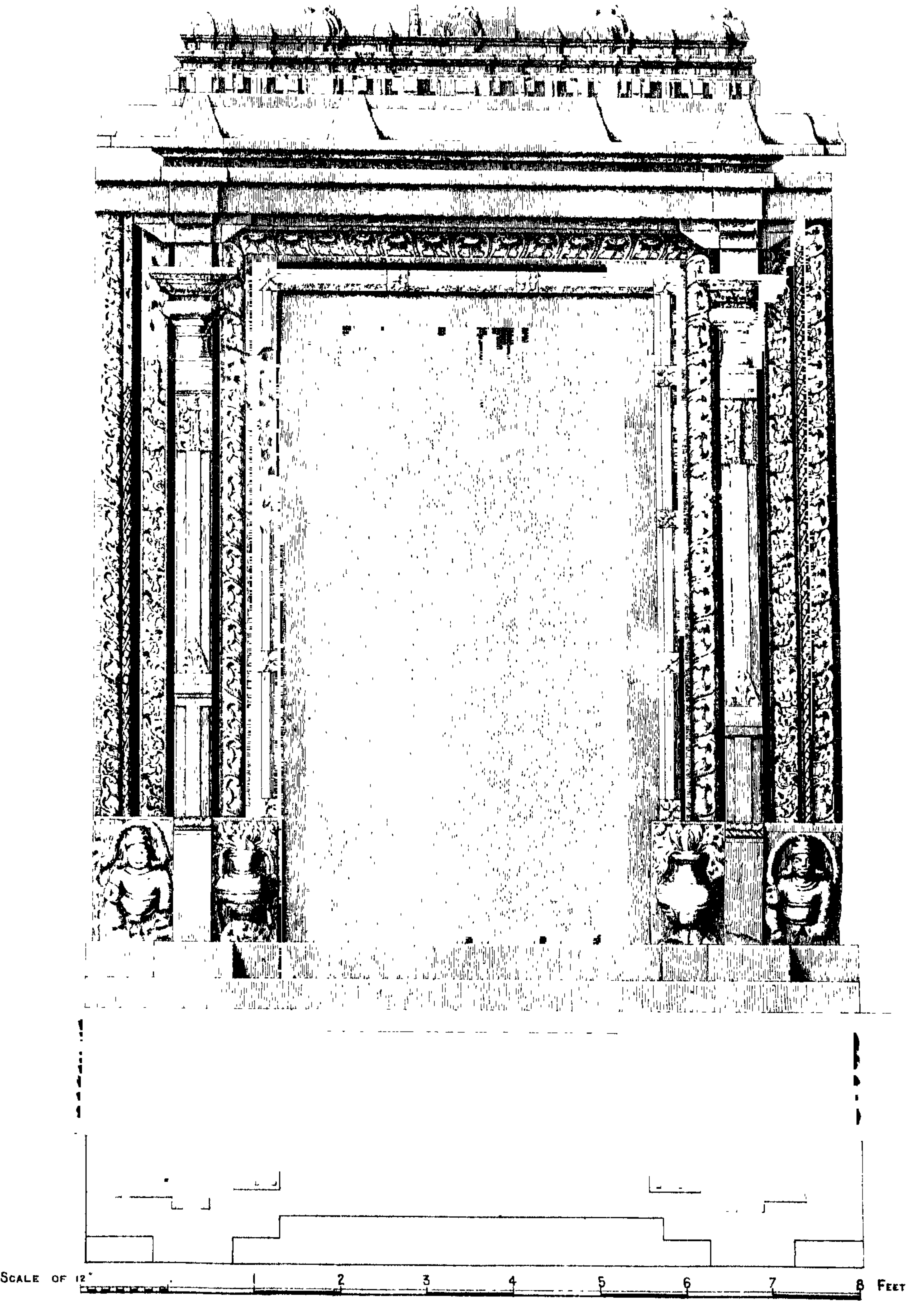


PATTADAKAL: SCULPTURED BEAM FROM THE TEMPLE OF PAPANATHA.

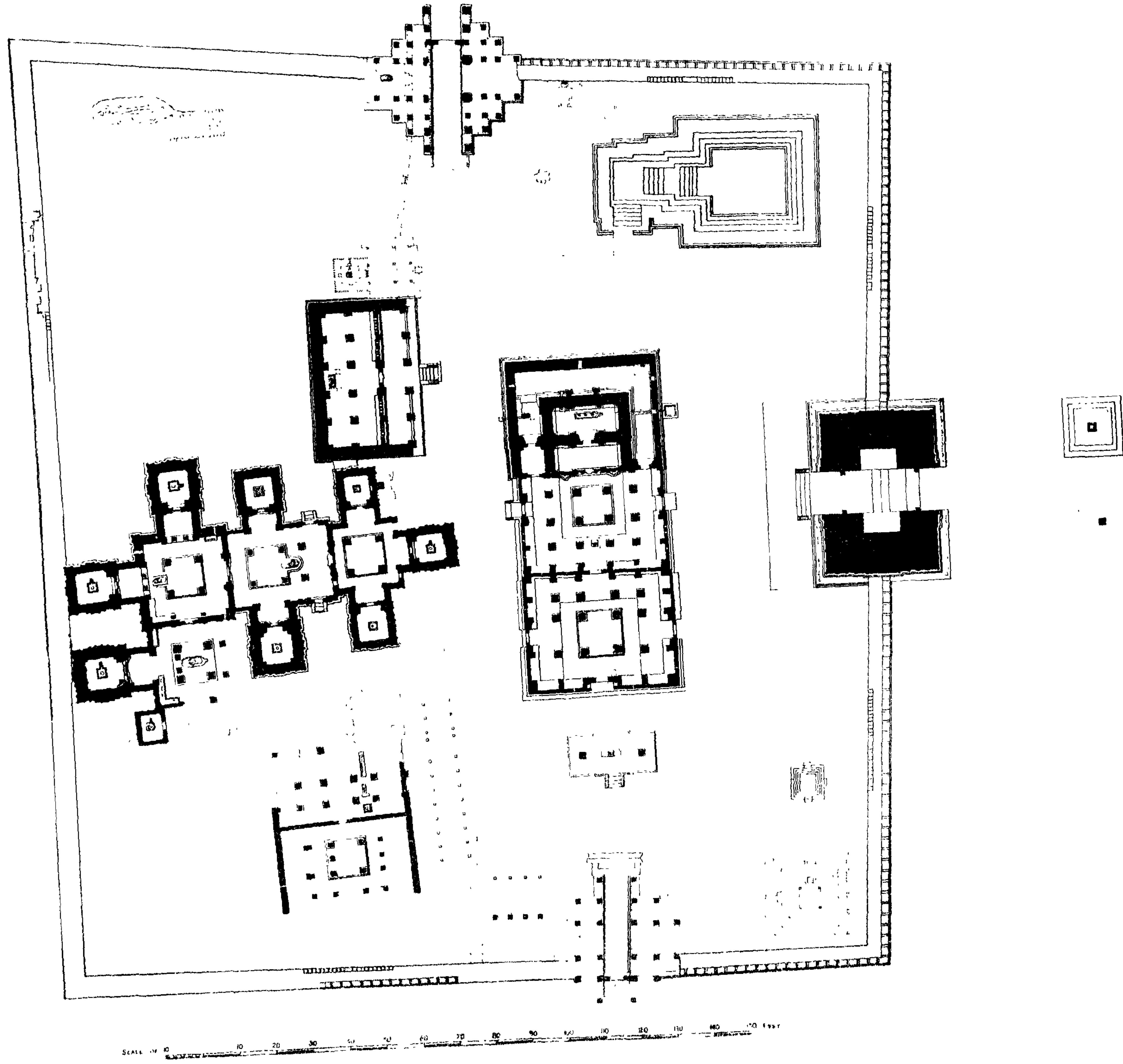


PATTADAKAL PILLARS FROM THE JAINA TEMPLE.

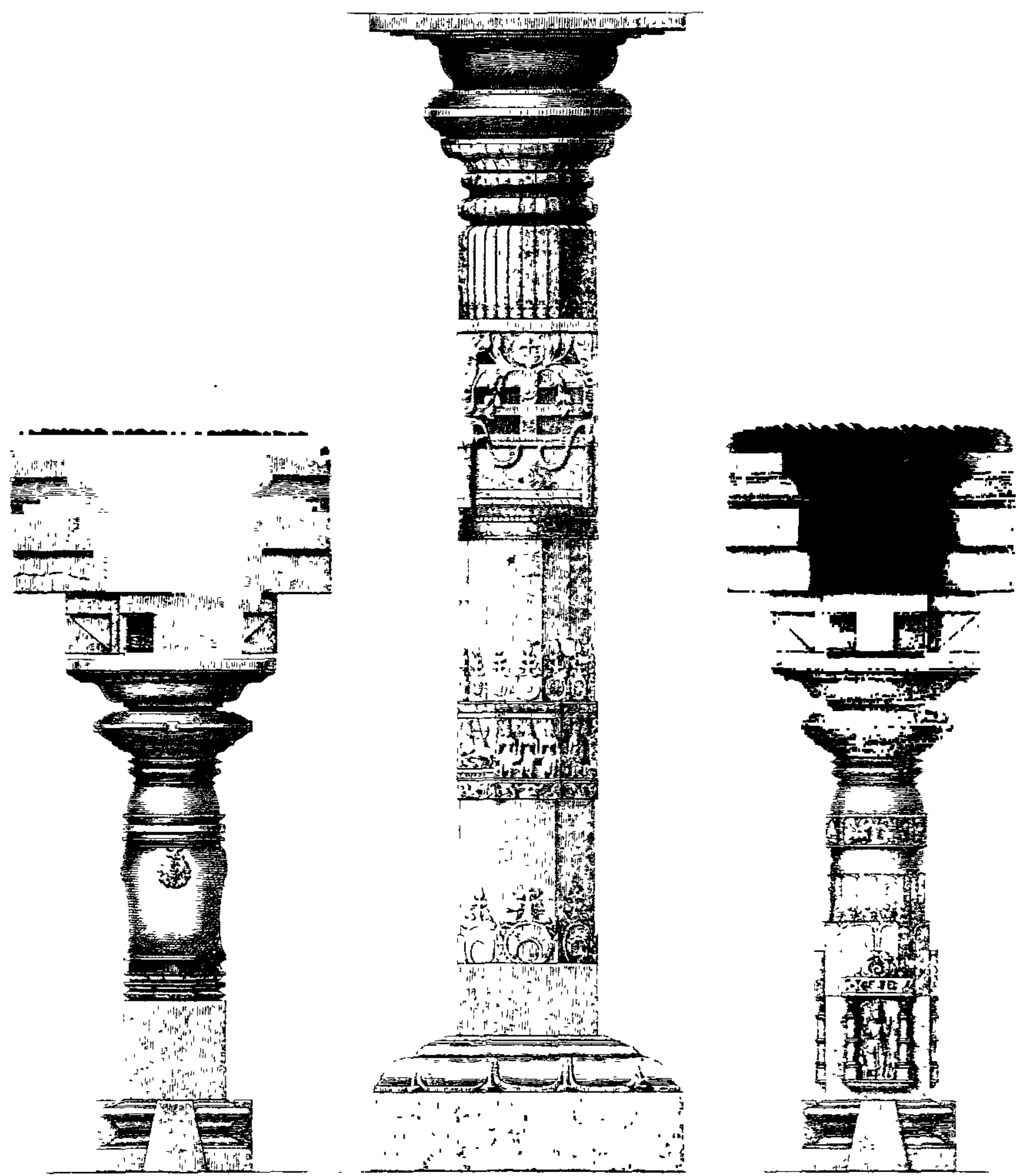


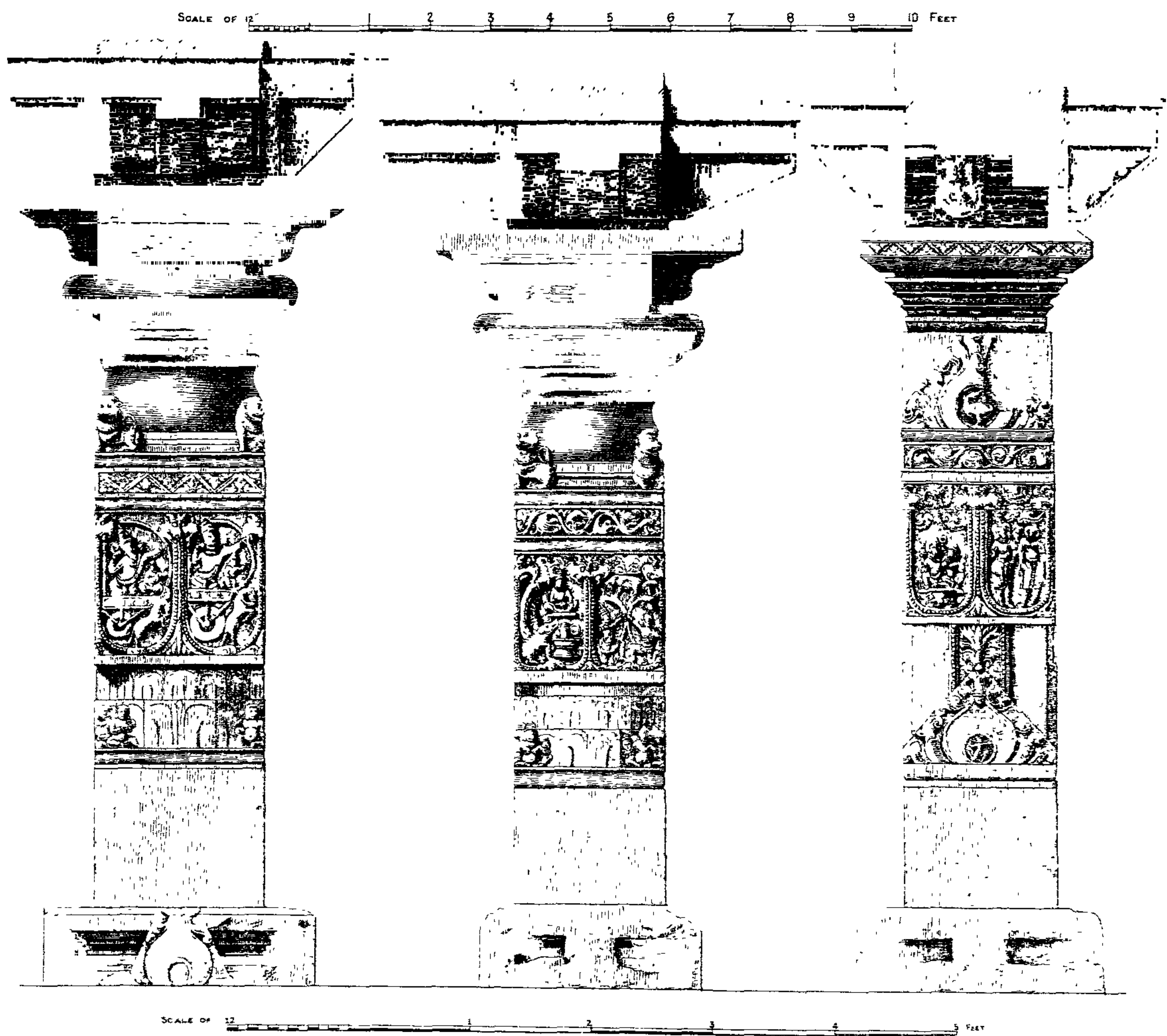


PATTADAKAL: DOORWAYS OF THE SHRINE AND MANDAPA OF THE JAINA TEMPLE.

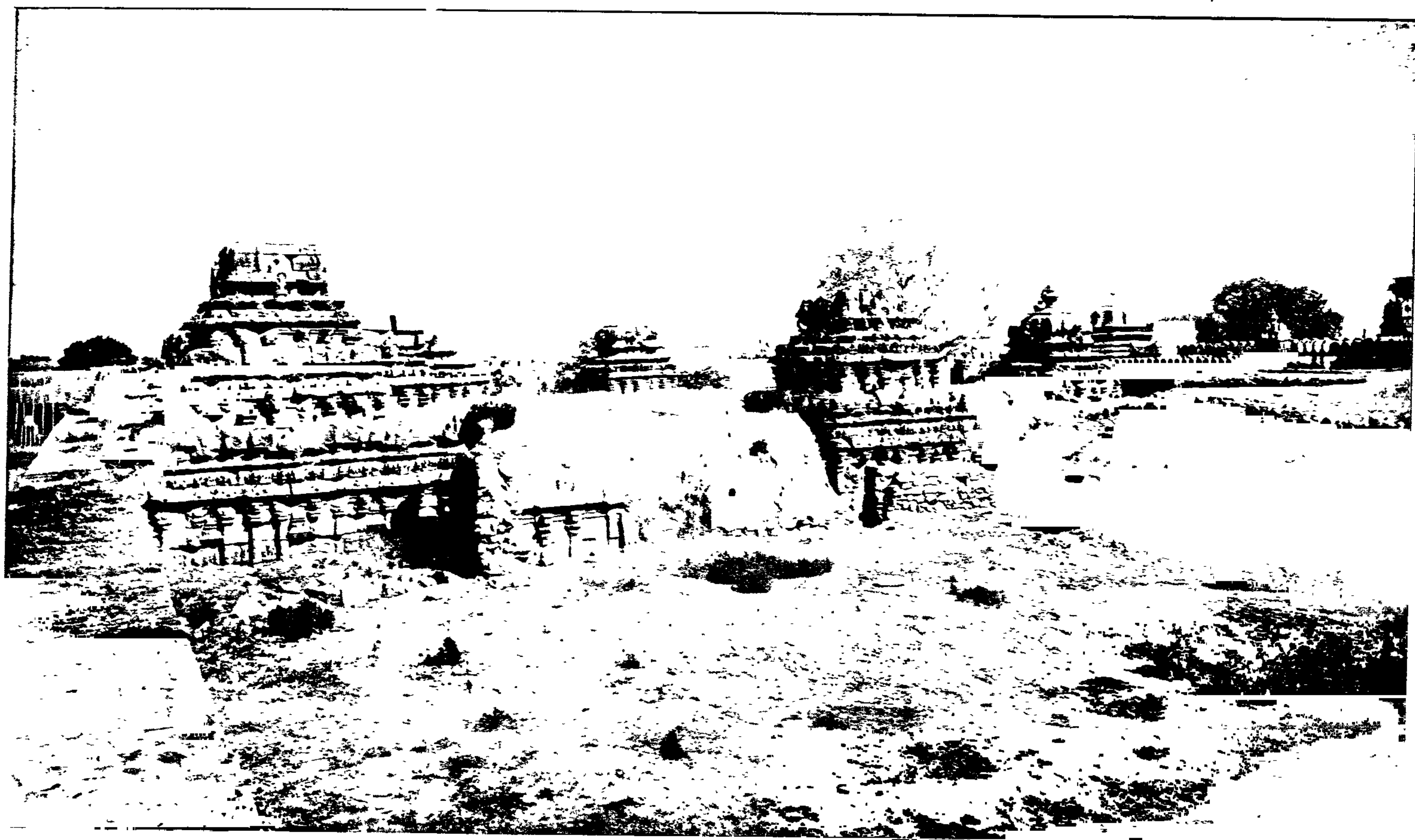


KUKKANUR: PLAN OF THE TEMPLES OF MAHAMAYA AND NAVALINGA

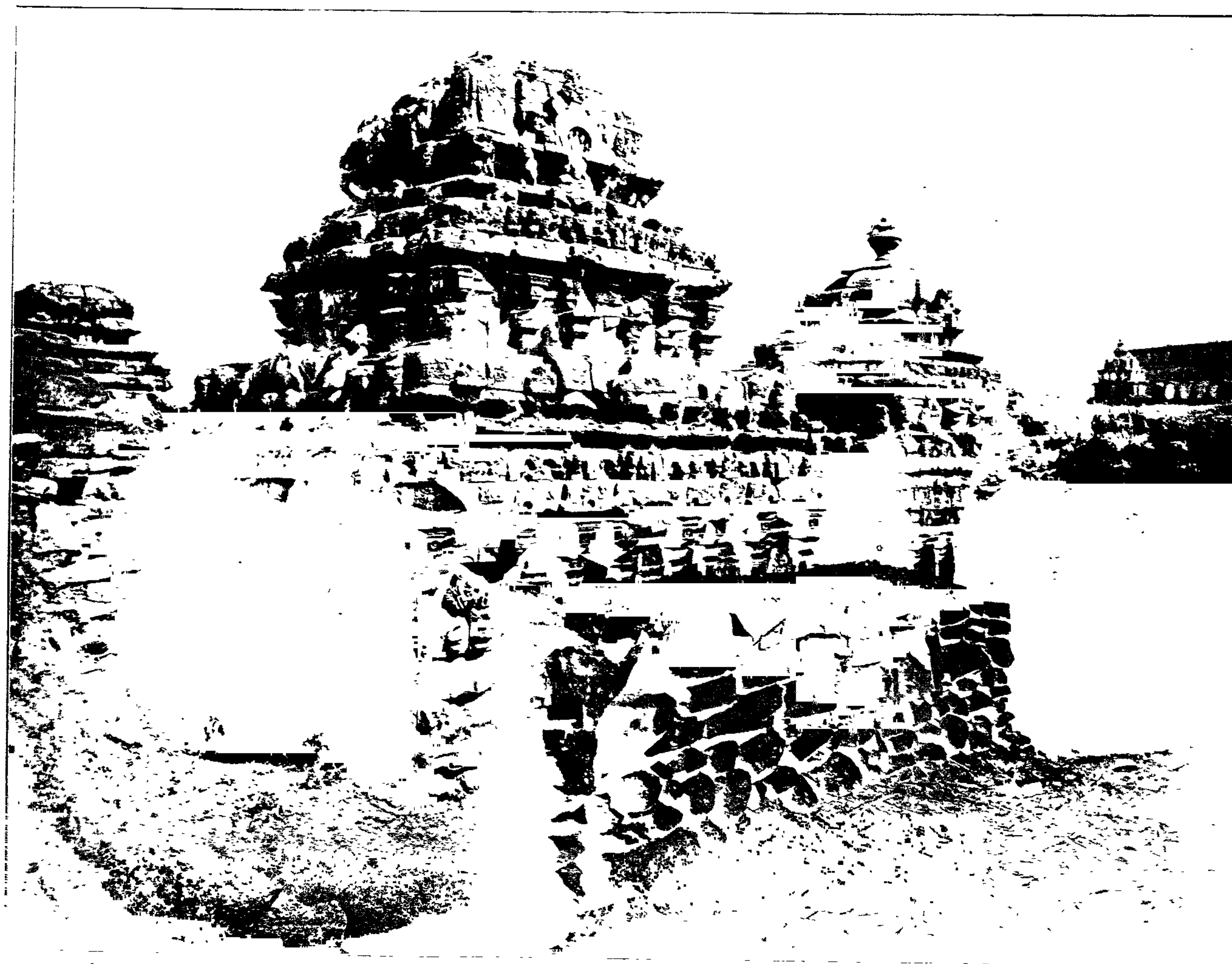




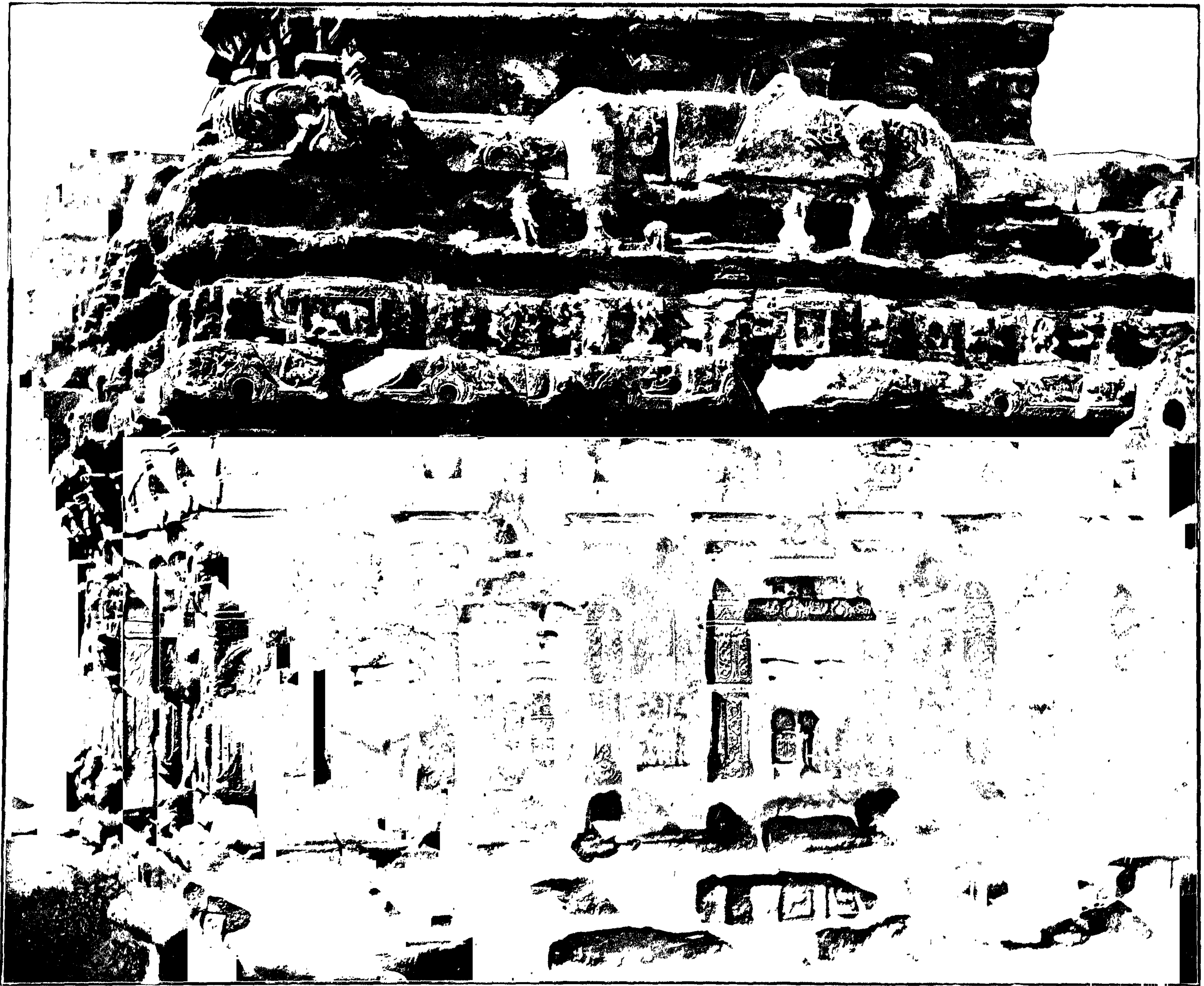
KUKKANUR TWO PILLARS FROM THE TEMPLE OF KALLESVARA.
AND THREE FROM THE NAVALINGA



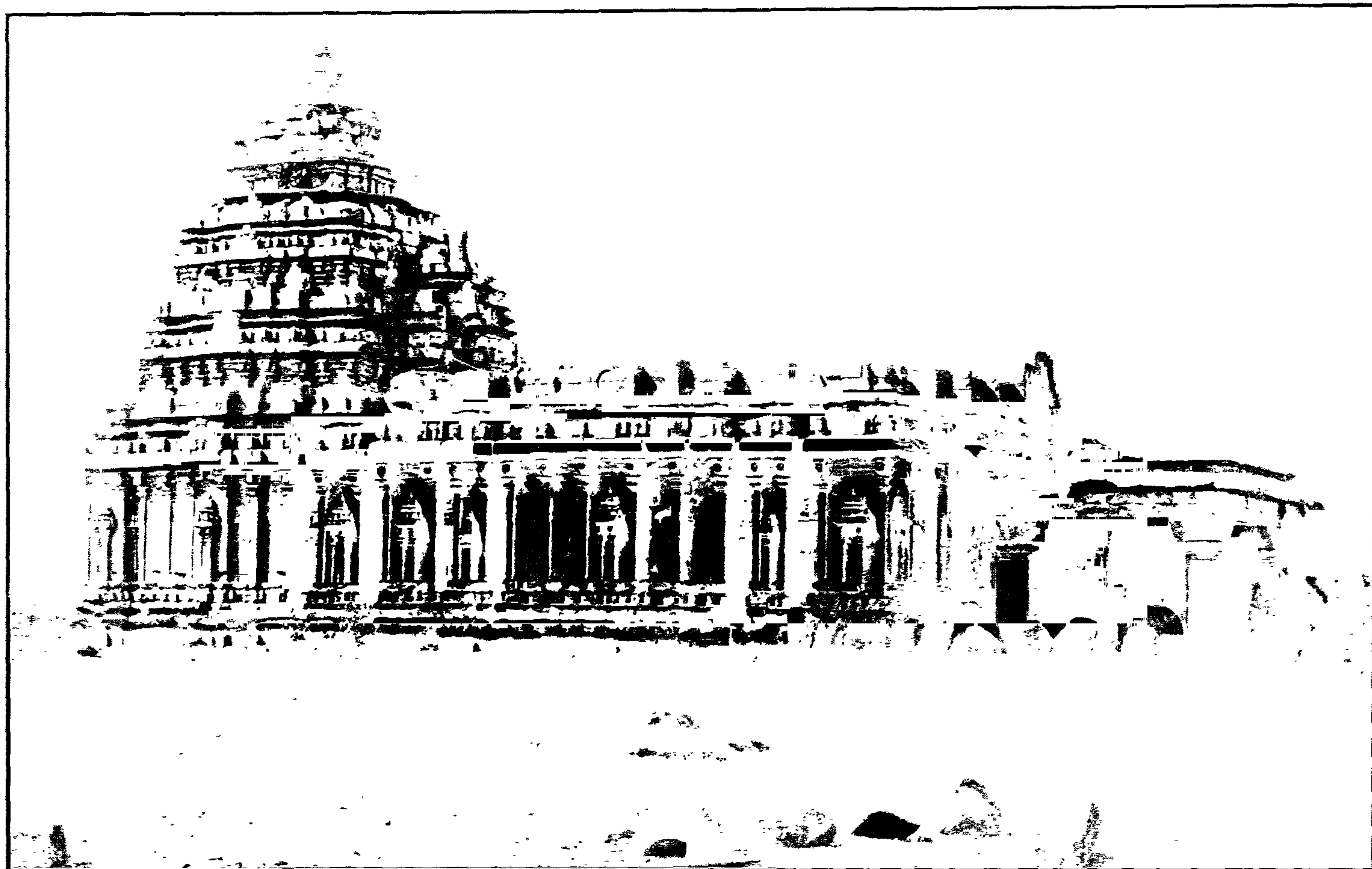
KUKKANUR: THE NAVALINGA TEMPLE.



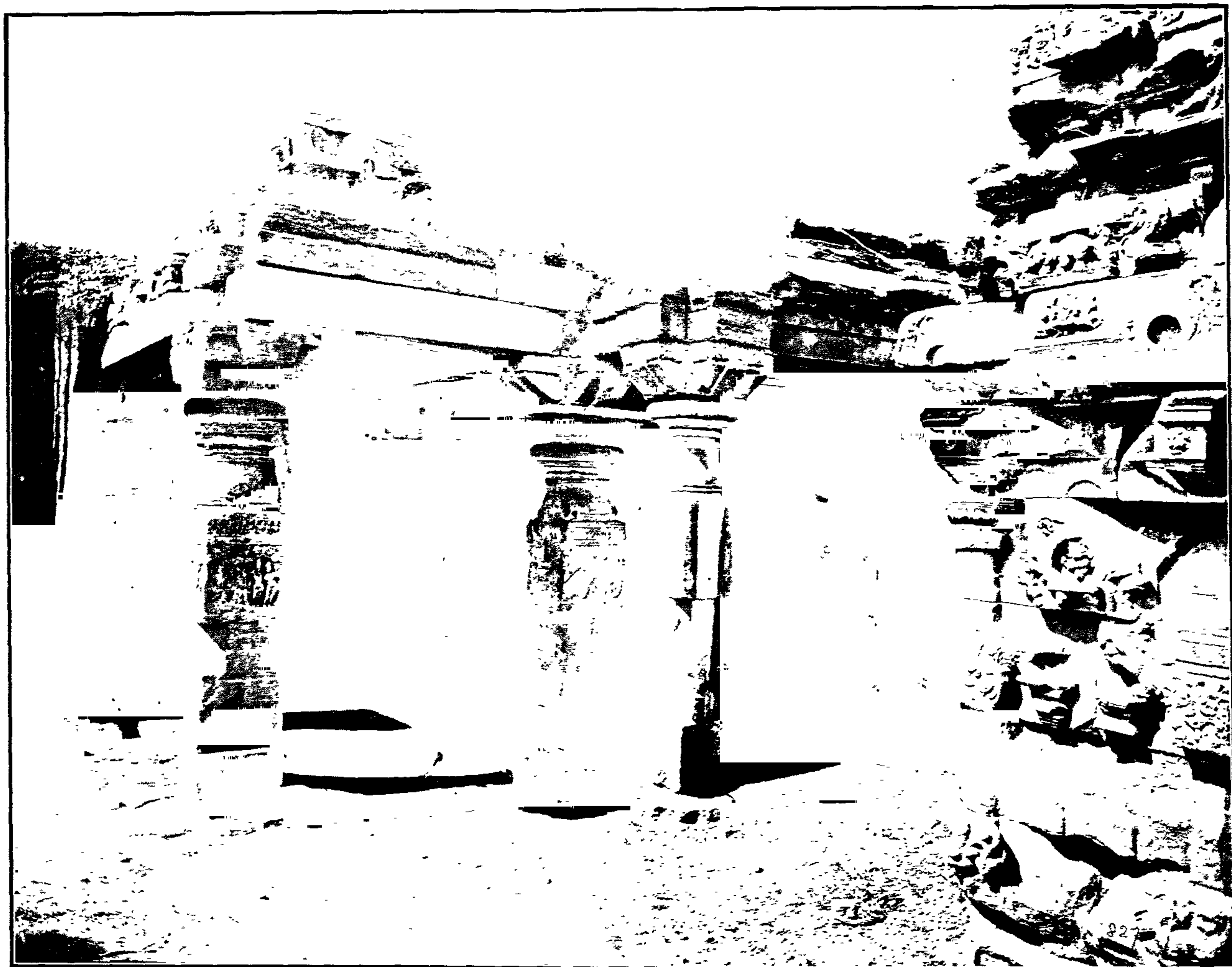
KUKKANUR: ONE OF THE SHRINES OF THE NAVALINGA TEMPLE.



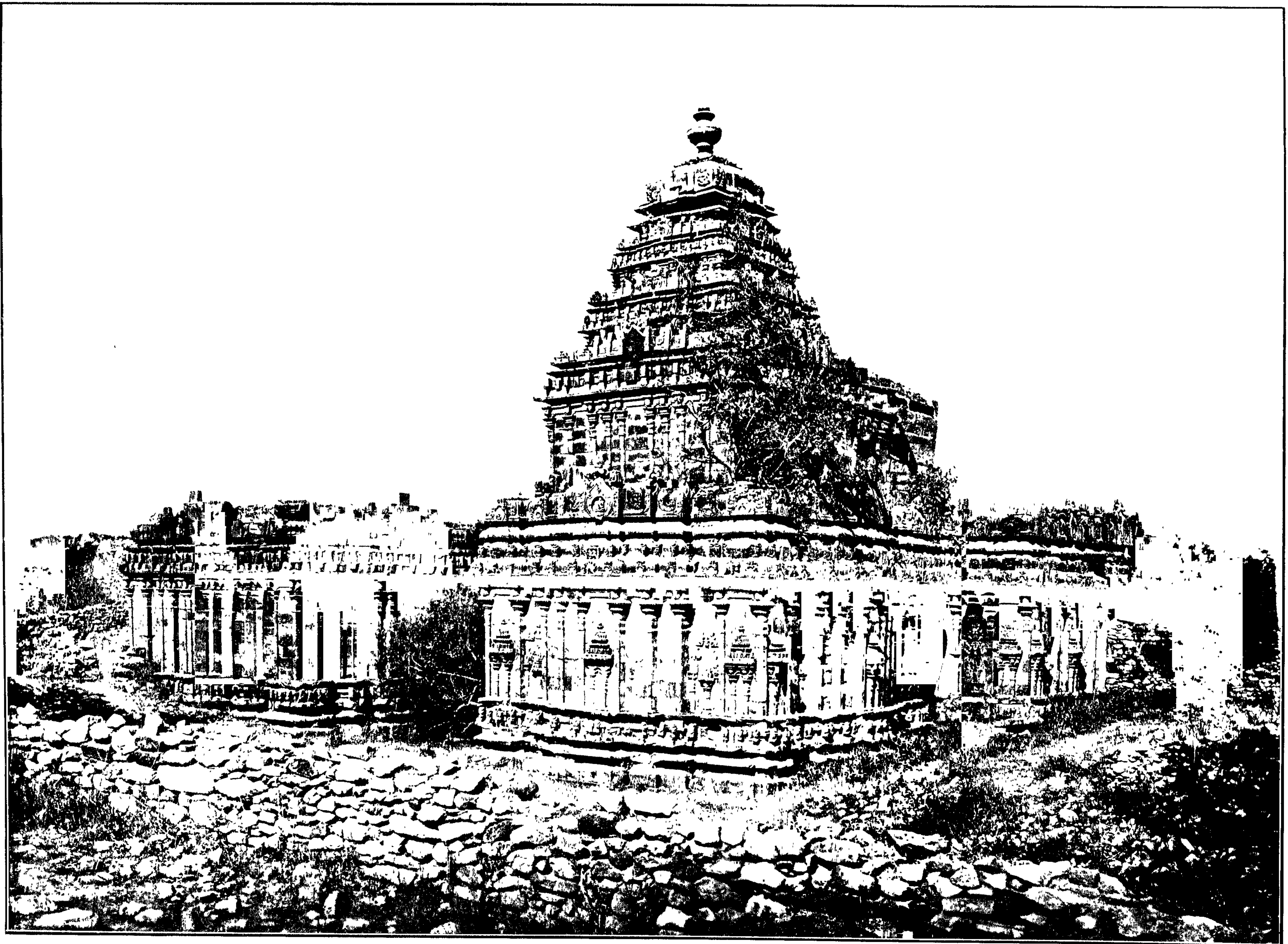
KUKKANUR: THE WALL OF ONE OF THE SHRINES OF THE NAVALINGA TEMPLE.



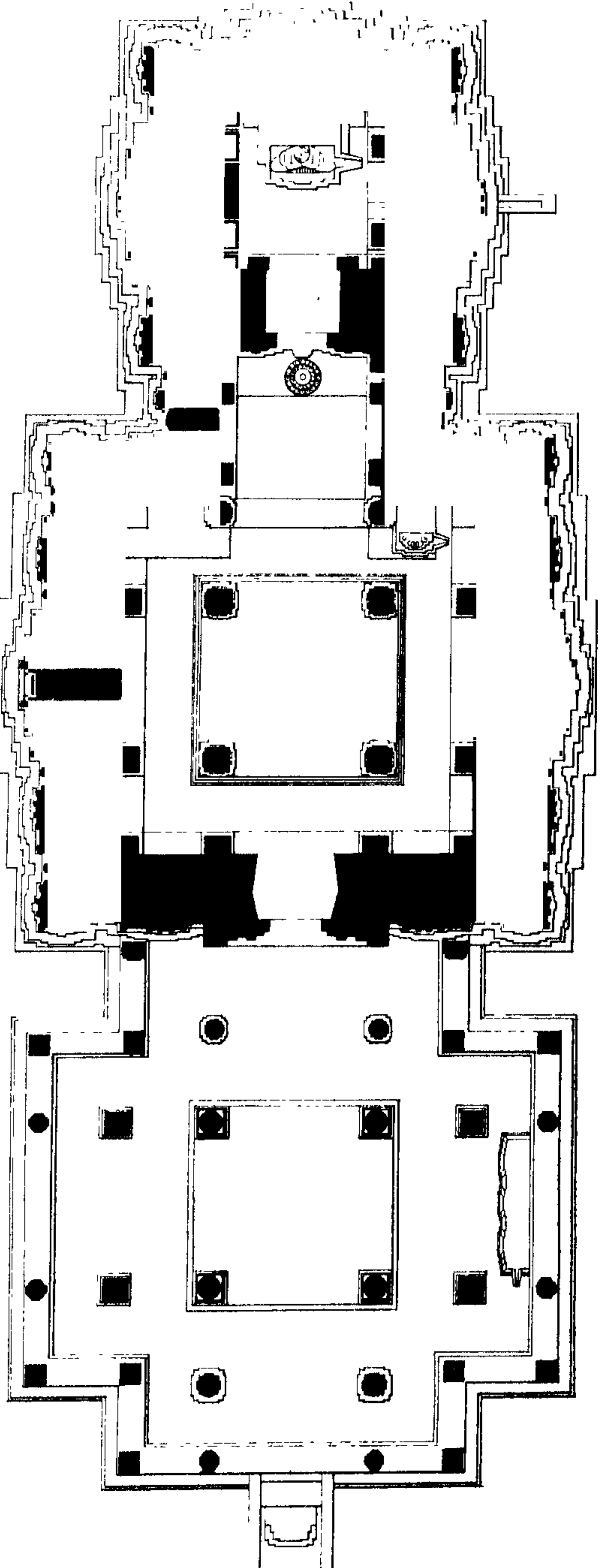
KUKKANUR: THE TEMPLE OF KALLESVARA FROM THE SOUTH-EAST.



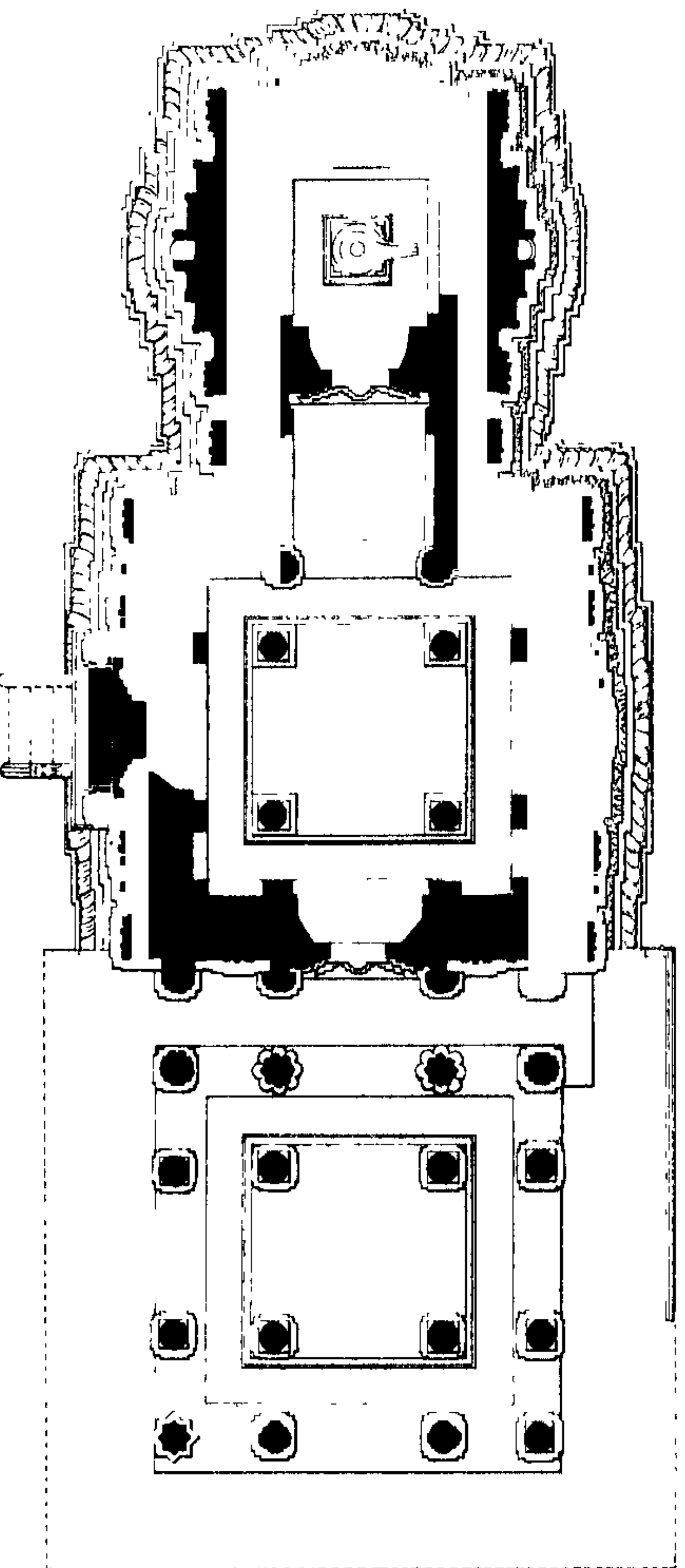
KUKKANUR: INTERIOR OF ONE OF THE NAVALINGA SHRINES.



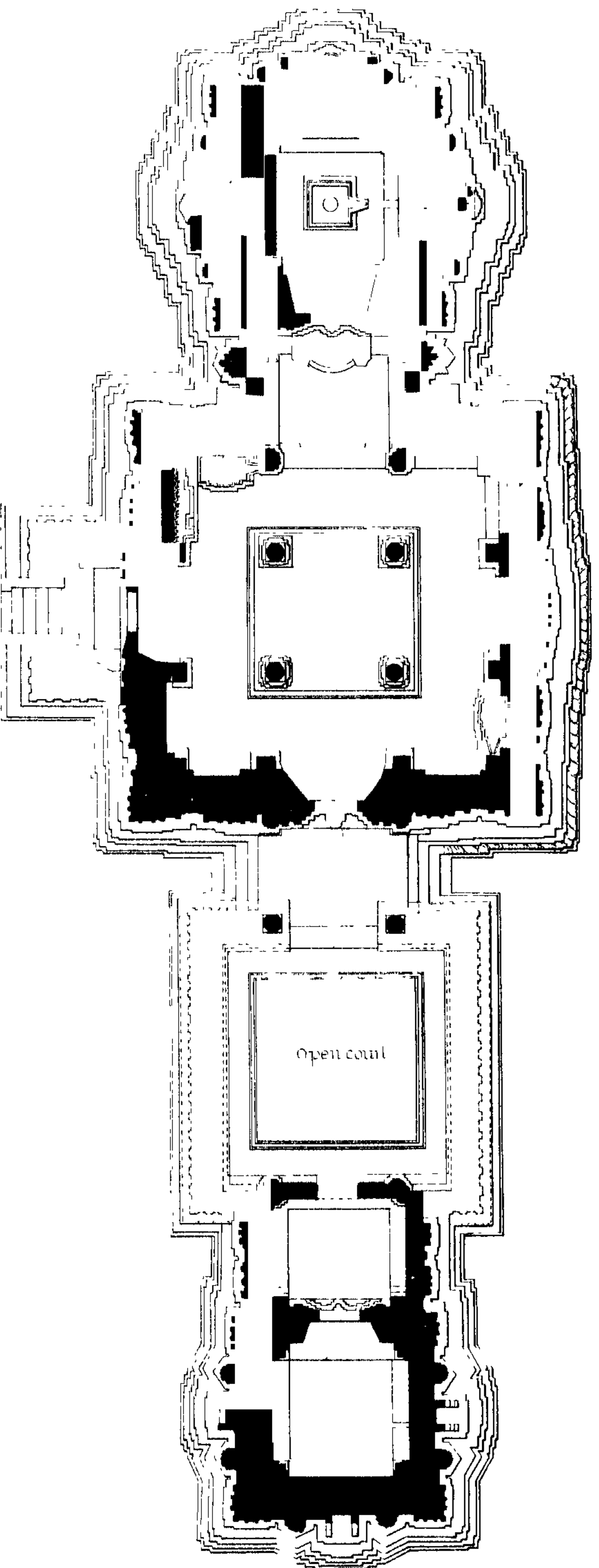
LAKKUNDI: THE LARGE JAINA TEMPLE.



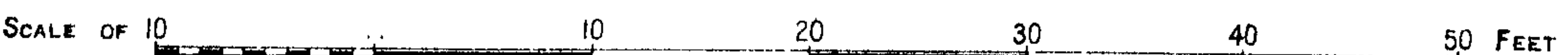
LAKKUNDI: PLAN OF THE LARGE JAINA TEMPLE.

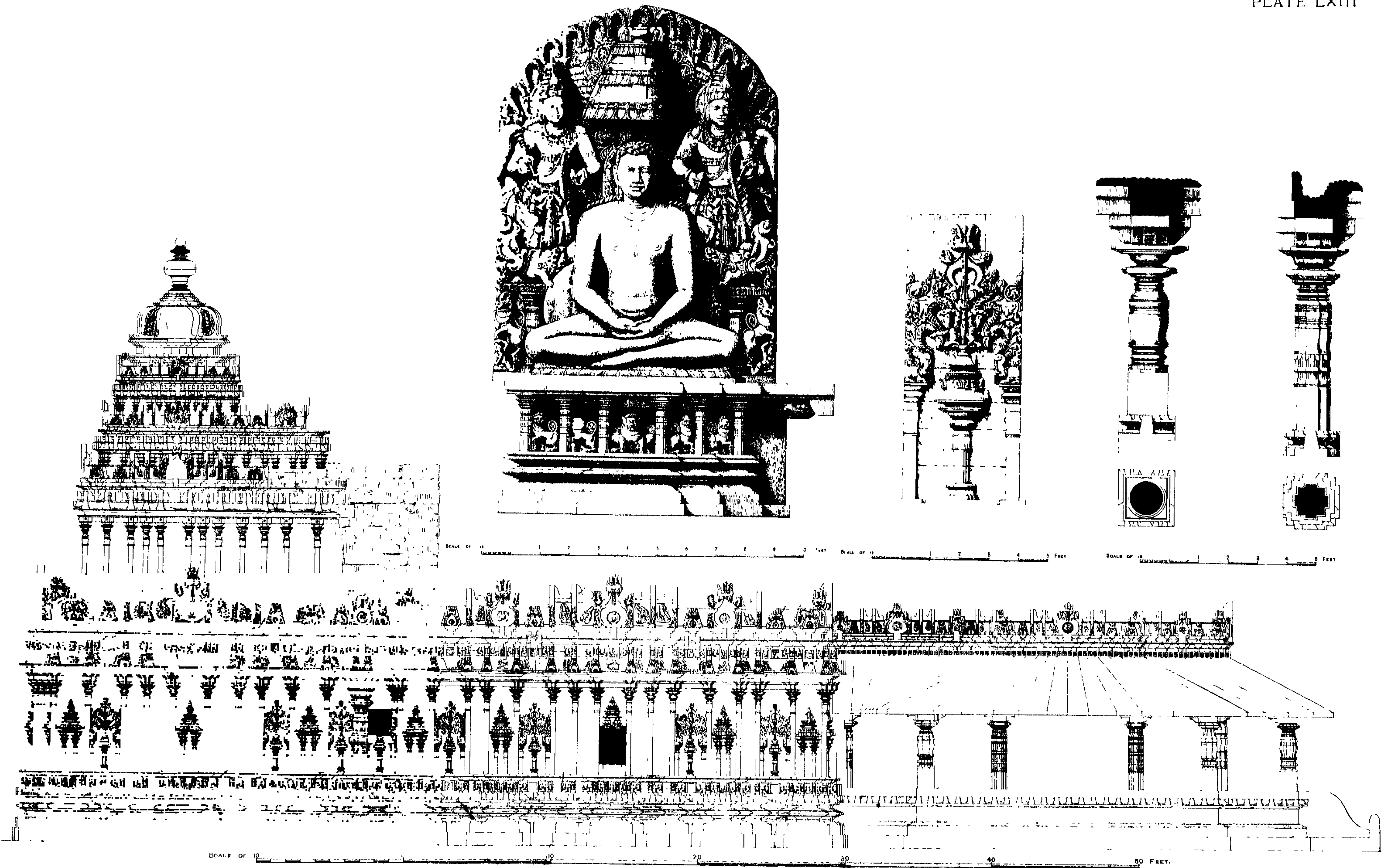


PLAN OF THE TEMPLE OF NANNESVARA.

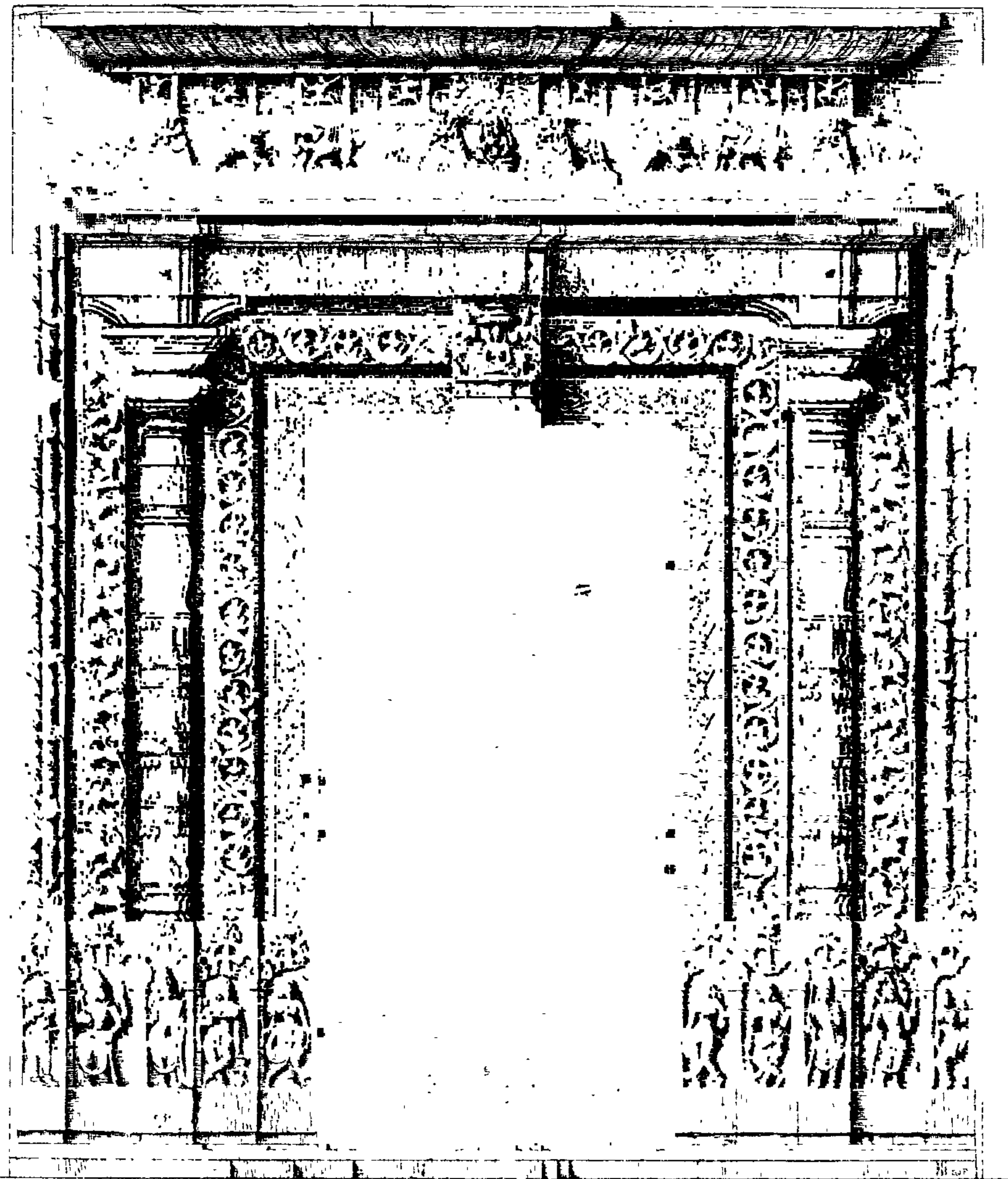


PLAN OF THE TEMPLE OF KASIVISVESVARA.

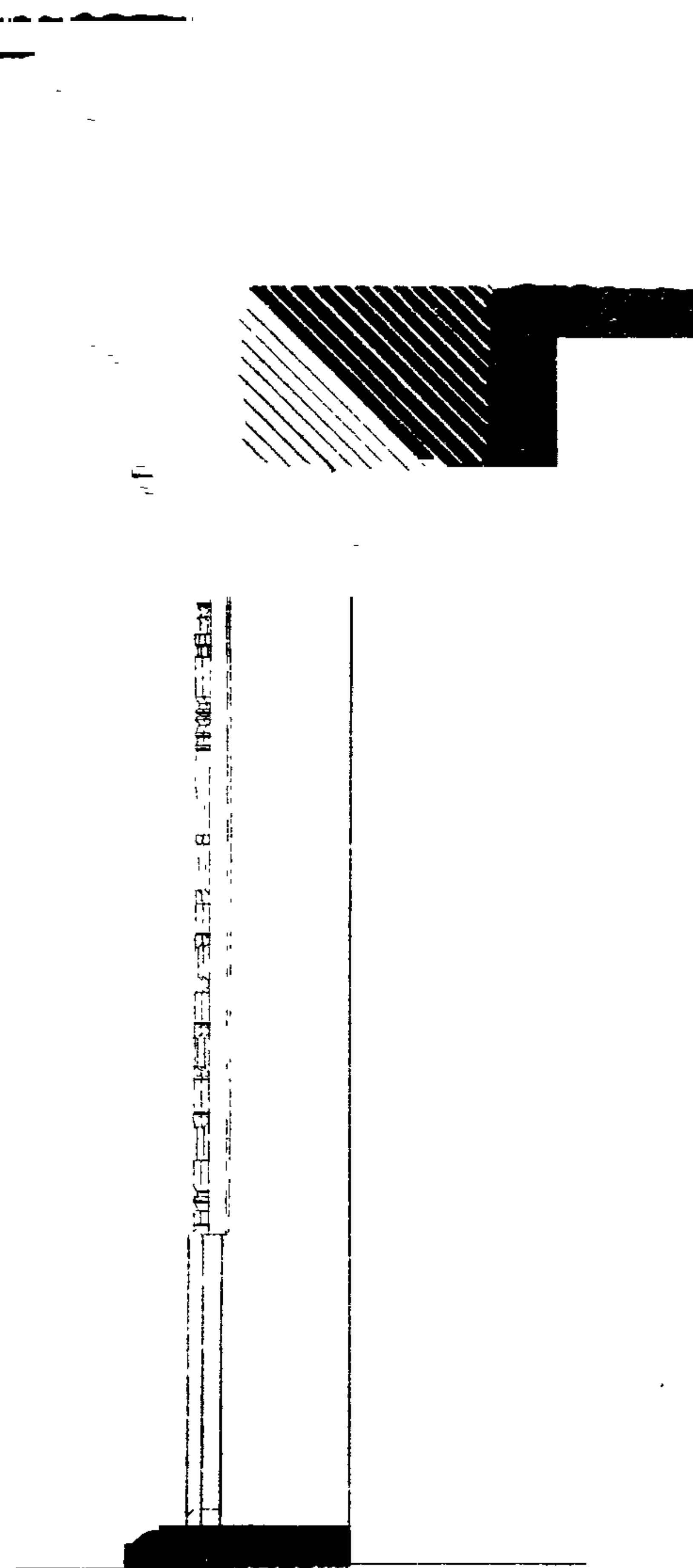




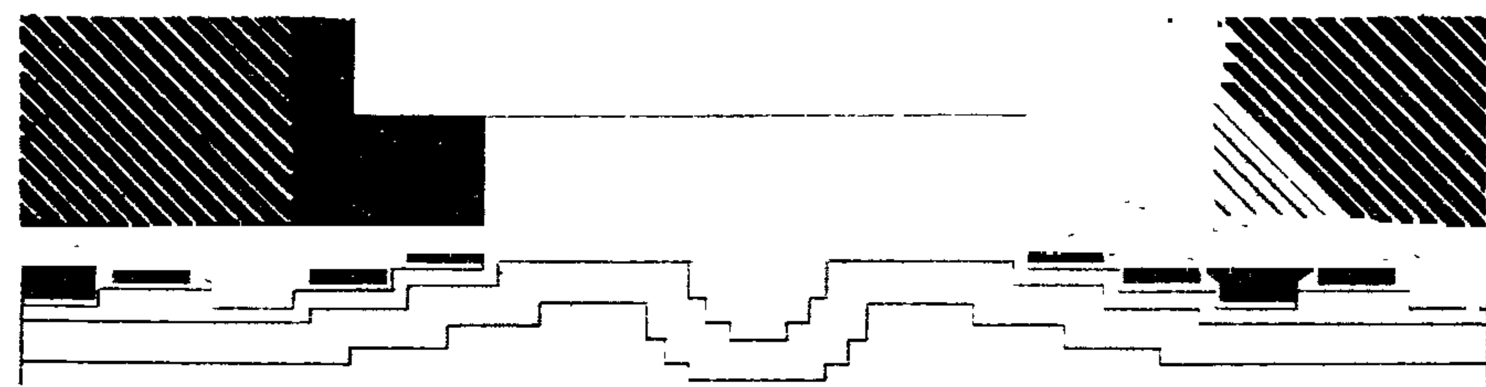
ELEVATION, IMAGE, DETAIL AND PILLARS FROM THE JAINA TEMPLE AT LAKKUNDI.



Elevation.



Section.



Plan.

SCALE OF 12" 1 2 3 4 5 FEET

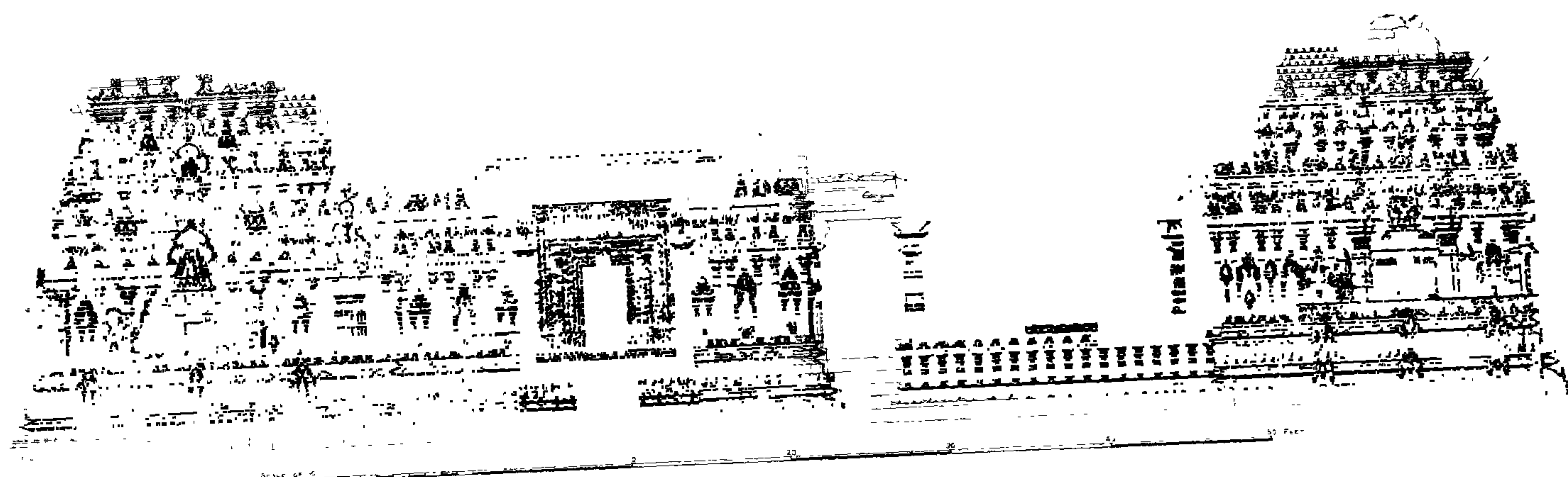


DETAIL
from door moulding.

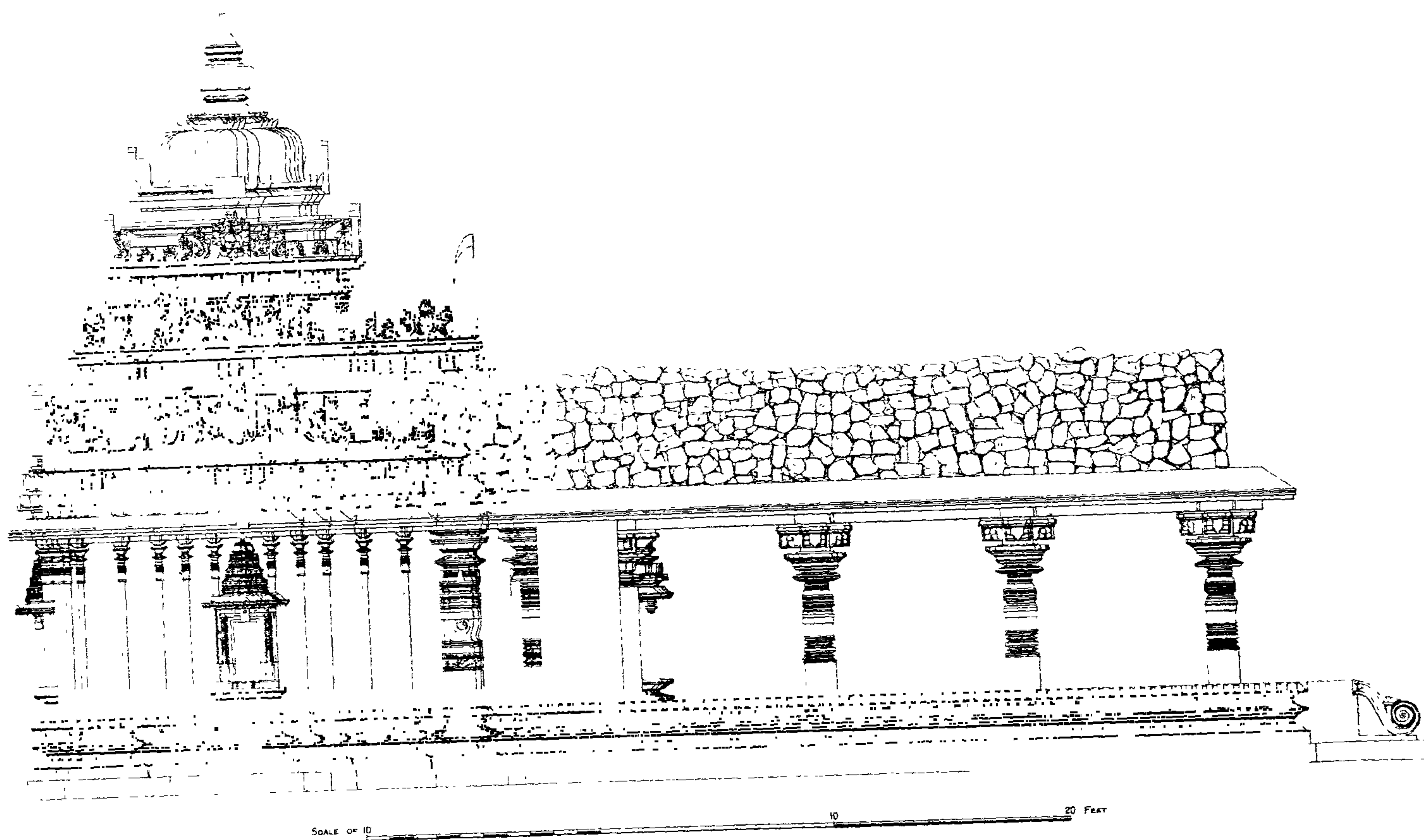
LAKKUNDI: DOORWAY FROM THE JAINA TEMPLE.



LAKKUNDI: THE TEMPLE OF KASIVISVESVARA FROM THE S. W.

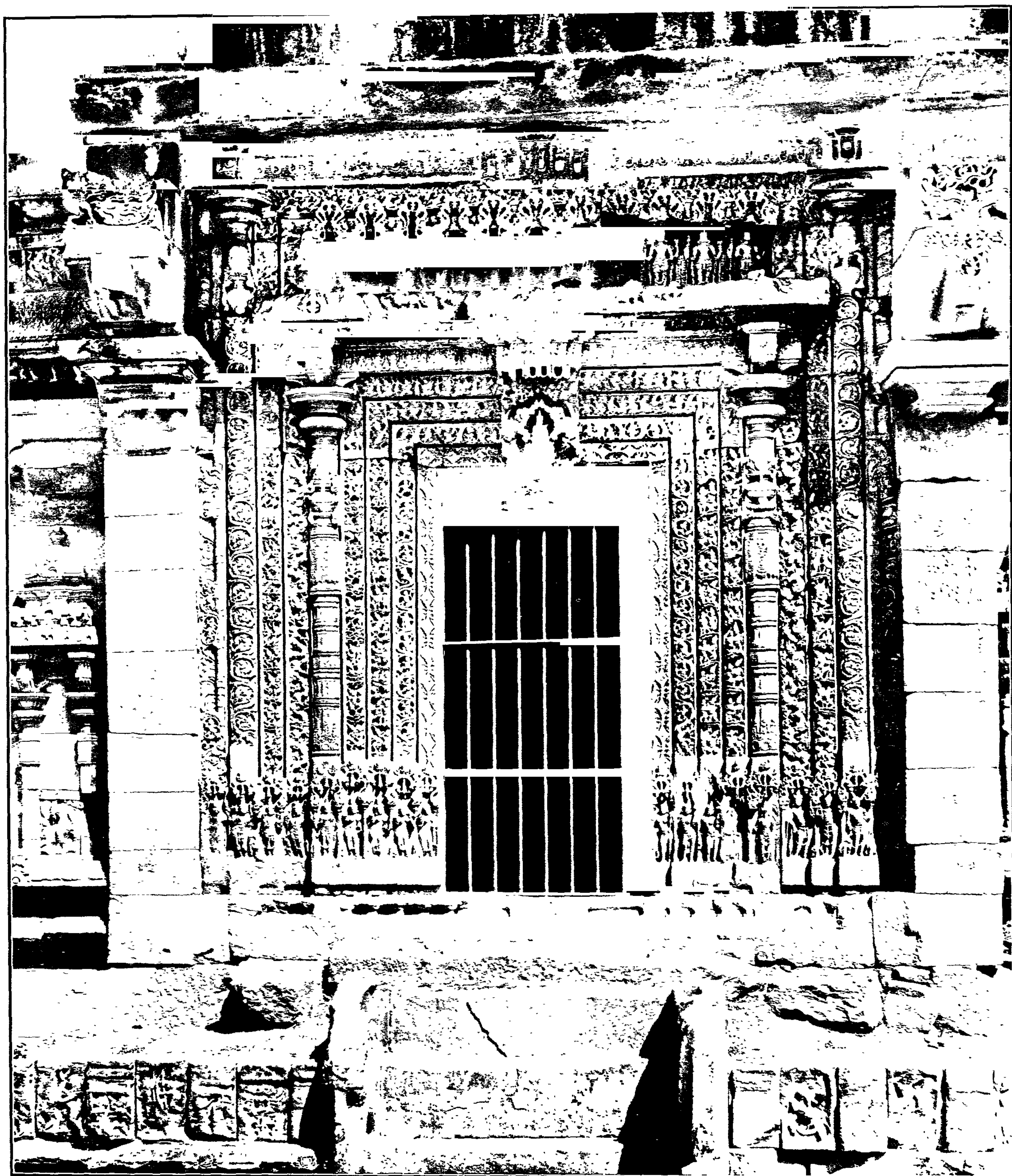


KASIVISVESVARA.

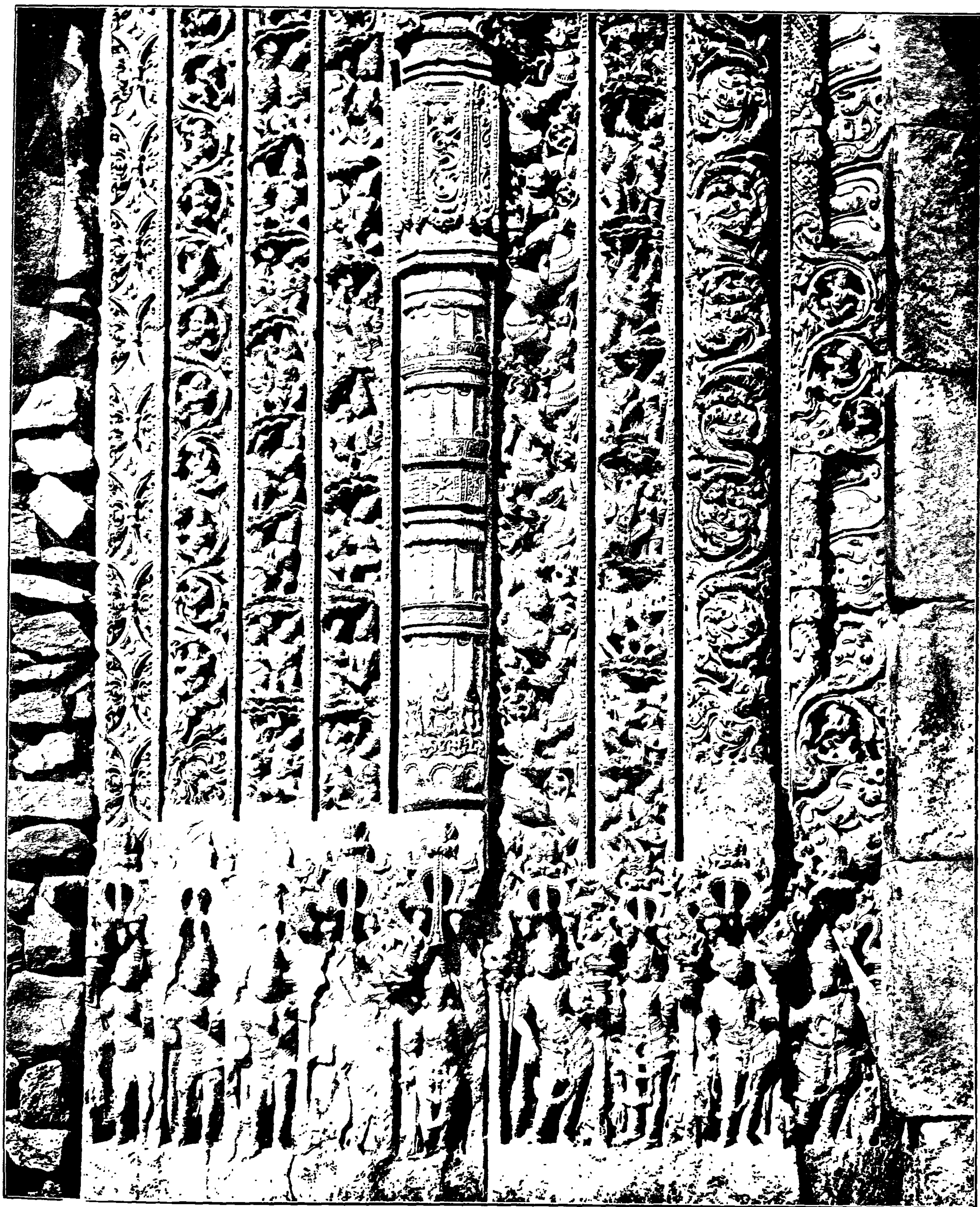


NARAYANA-GUDI

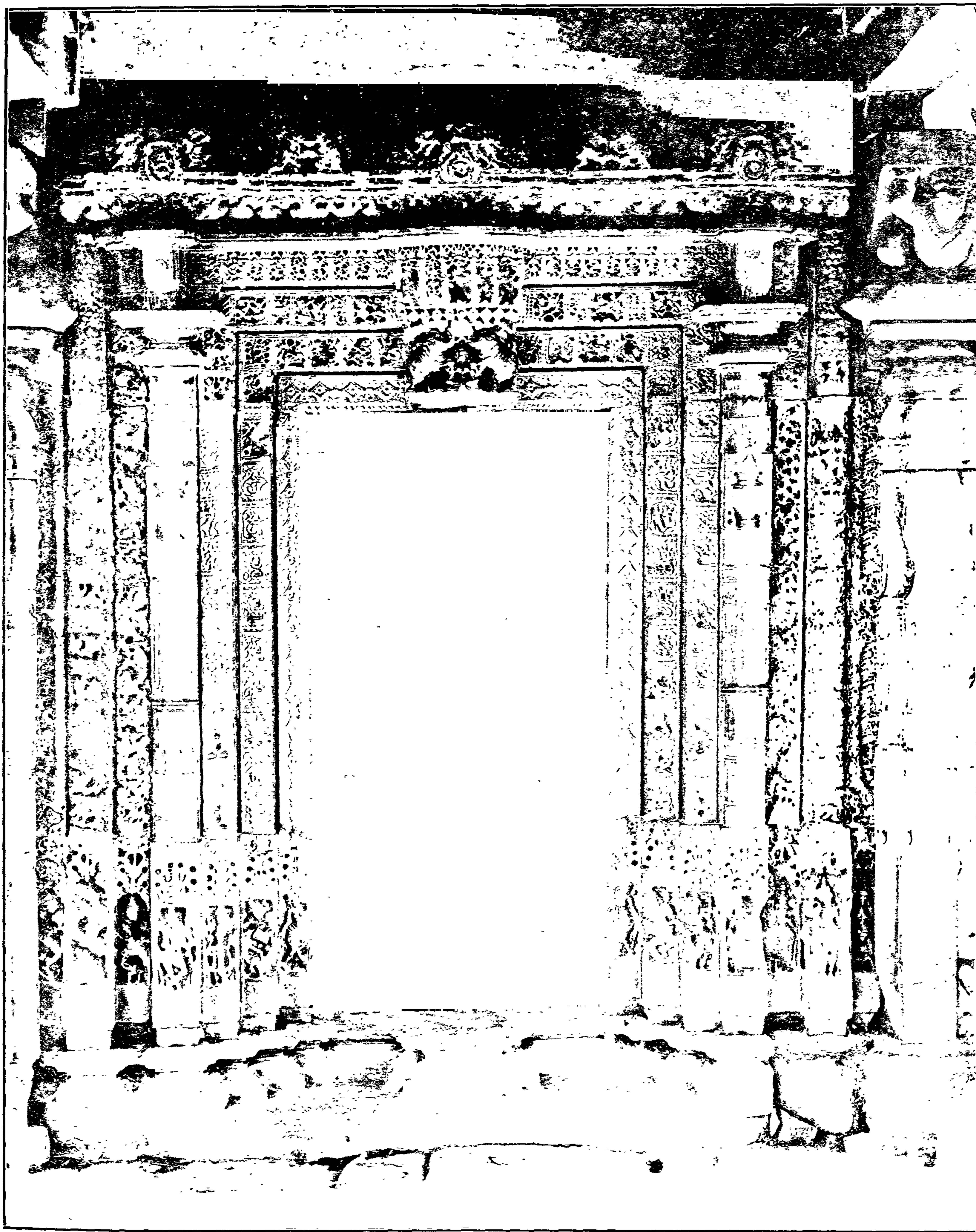
LAKKUNDI: ELEVATIONS OF THE TEMPLE OF KASIVISVESVARA AND THE NARAYANA-GUDI.



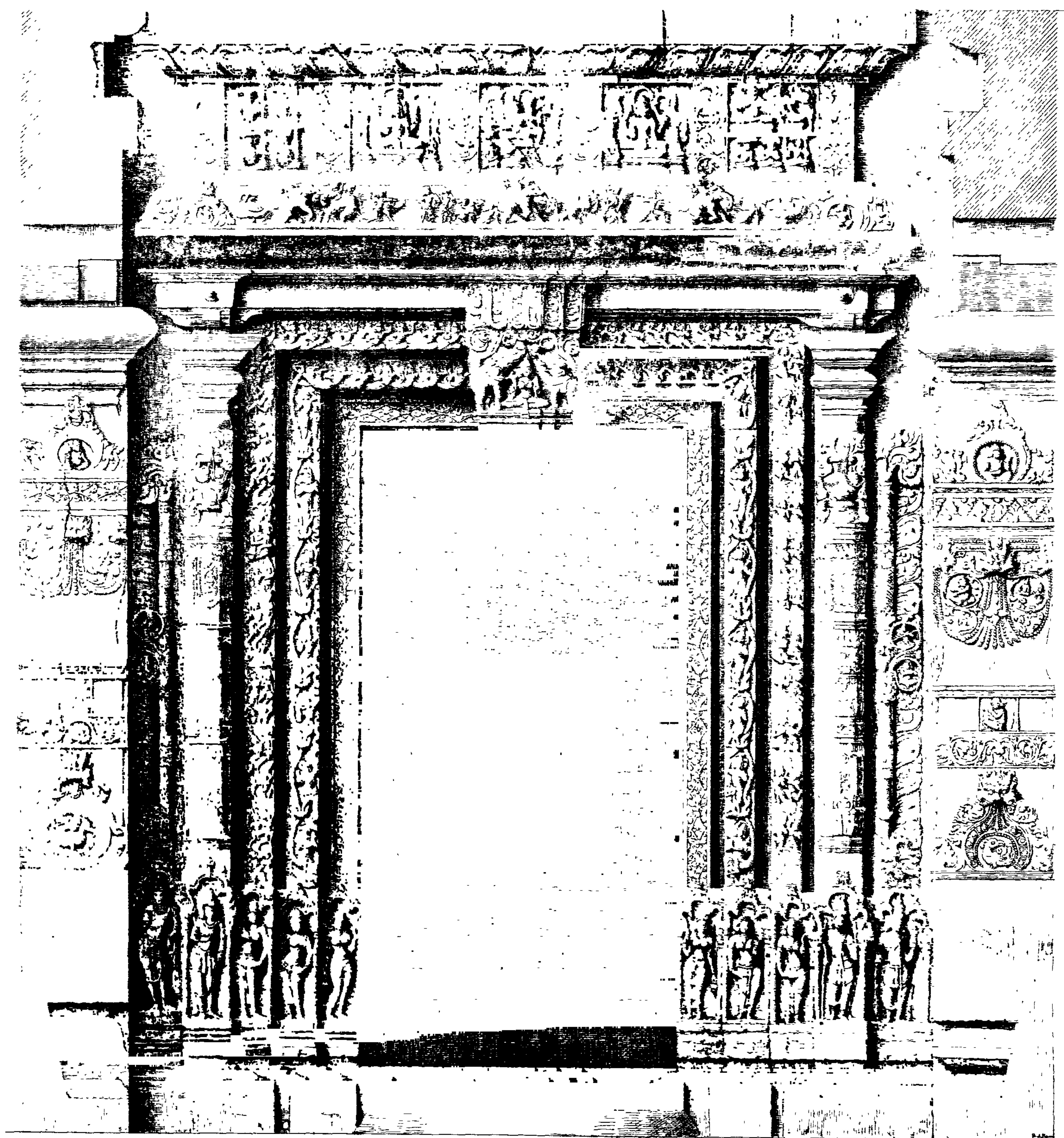
LAKKUNDI: THE SOUTH DOORWAY OF KASIVISVESVARA.



LAKKUNDI: MOULDINGS ON THE SOUTH DOORWAY OF KASIVISVESVARA.

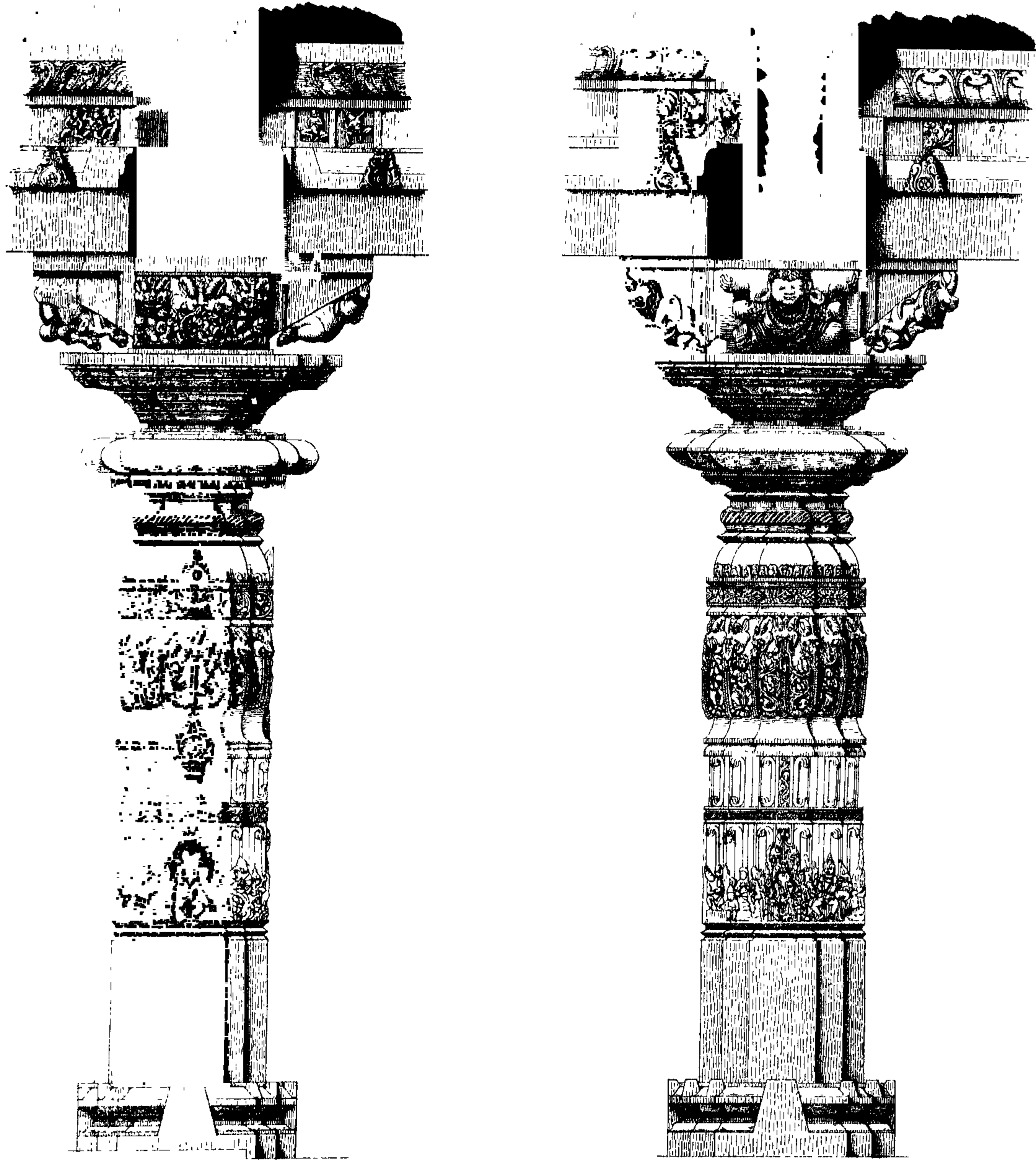


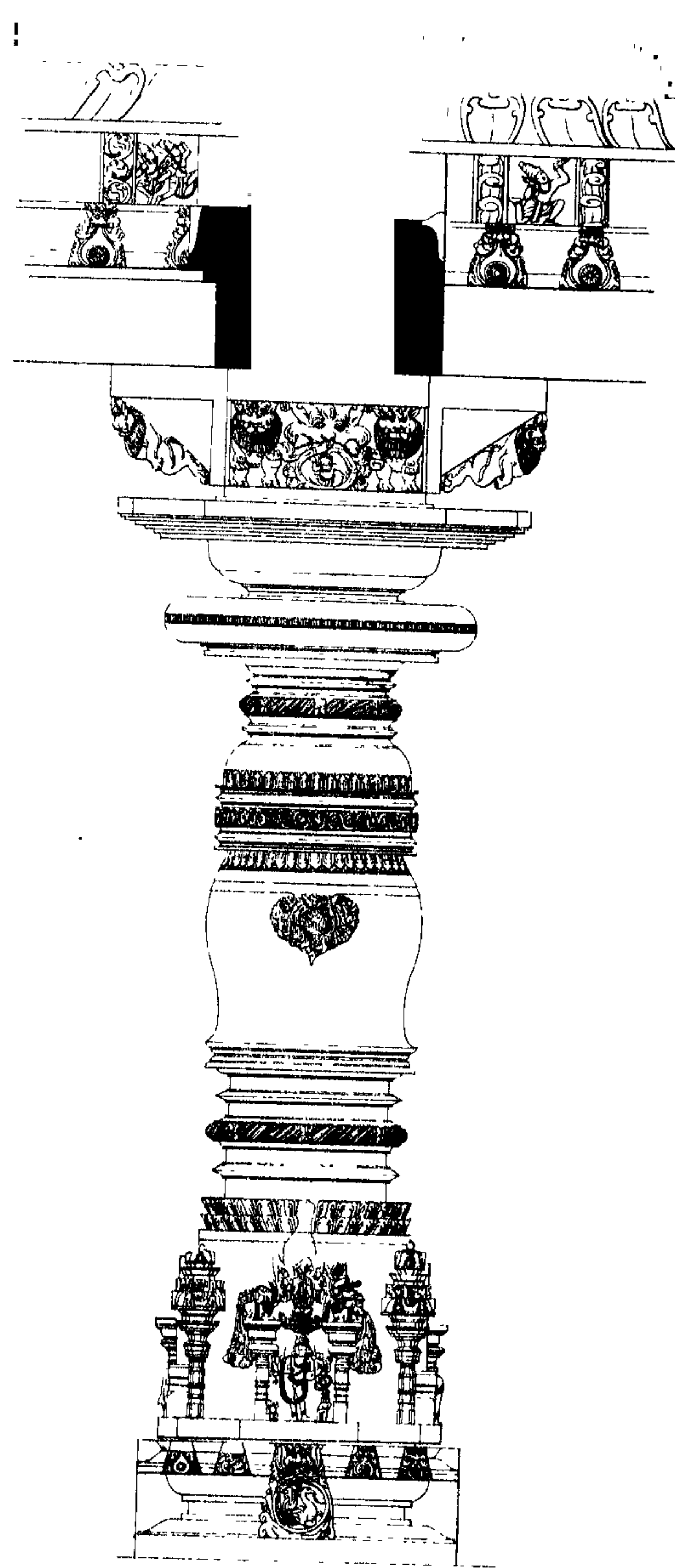
LAKKUNDI. EAST DOORWAY OF KASIVISVESVARA.

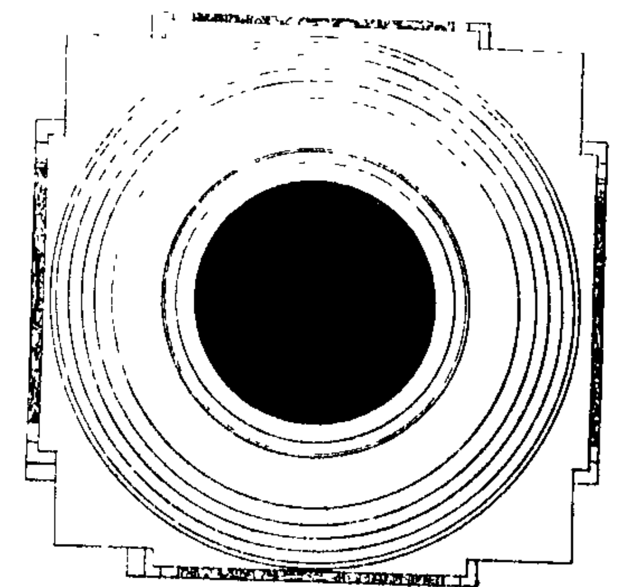


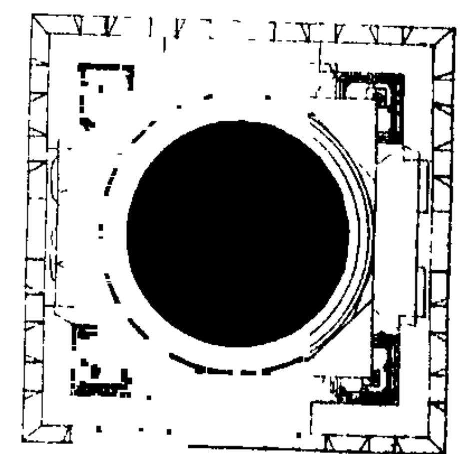
SCALE OF 12" 1 2 3 4 5 FEET.

LAKKUNDI SHRINE DOORWAY FROM THE TEMPLE OF KASIVISVESVARA

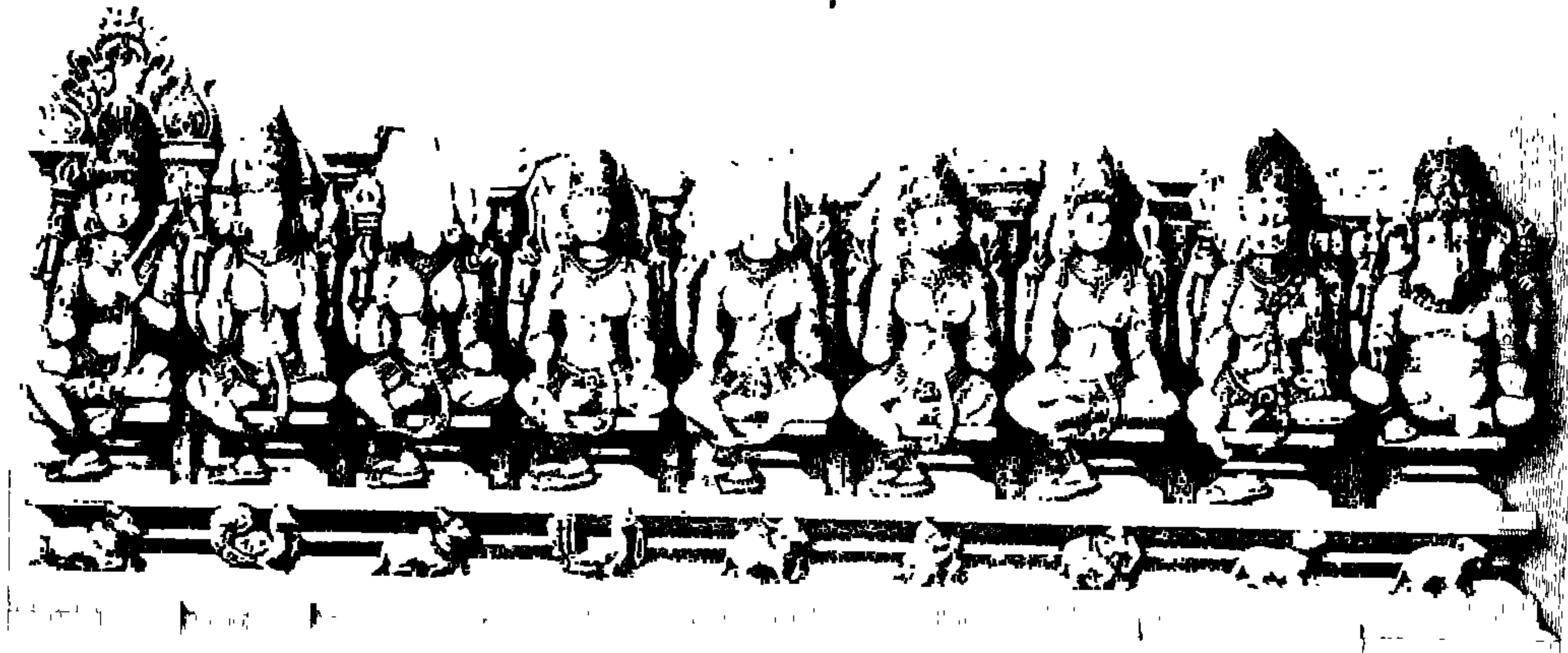








LAKKUNDI: TWO PILASTERS AND A PILLAR FROM THE TEMPLE OF KASIVISVESVARA.

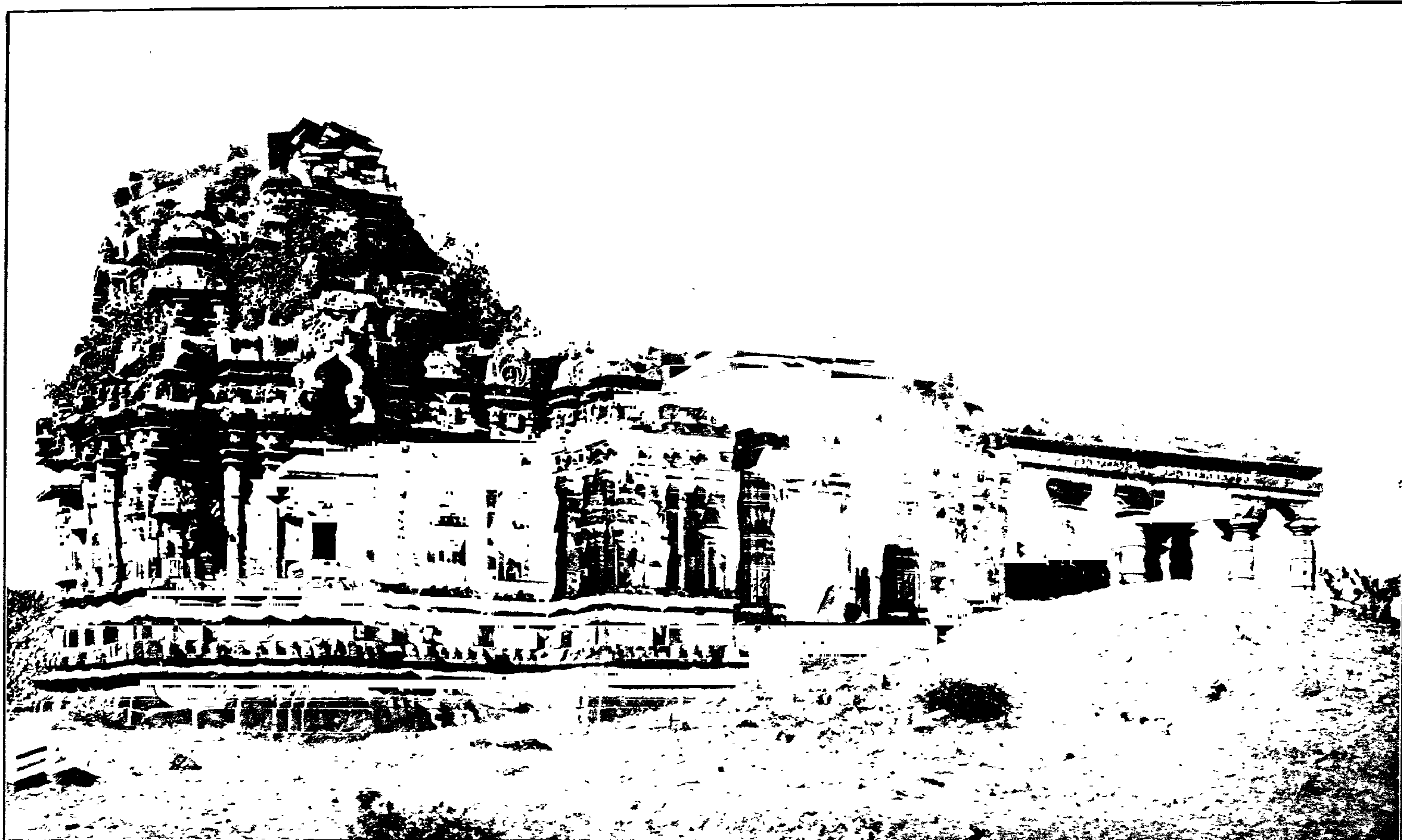





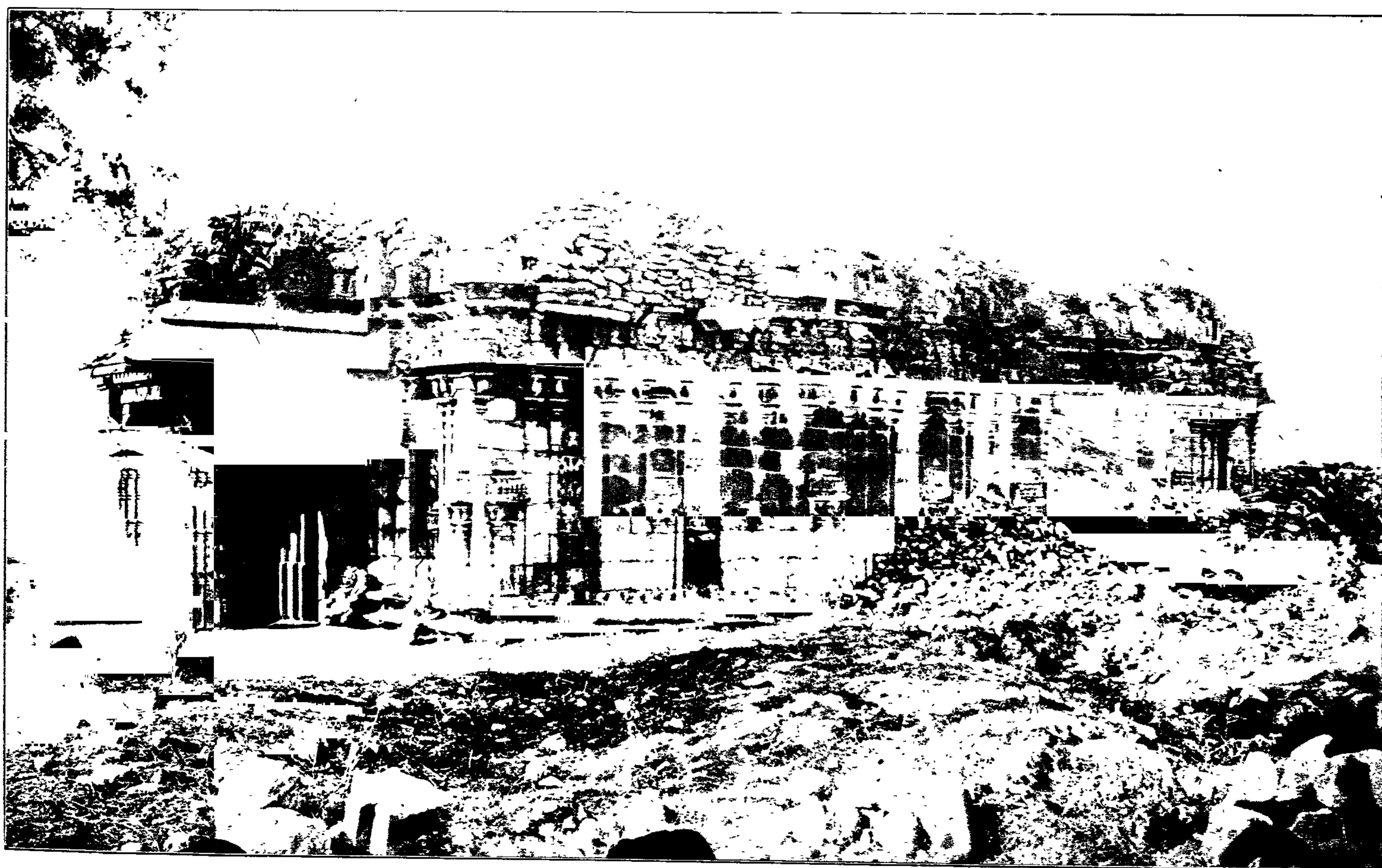




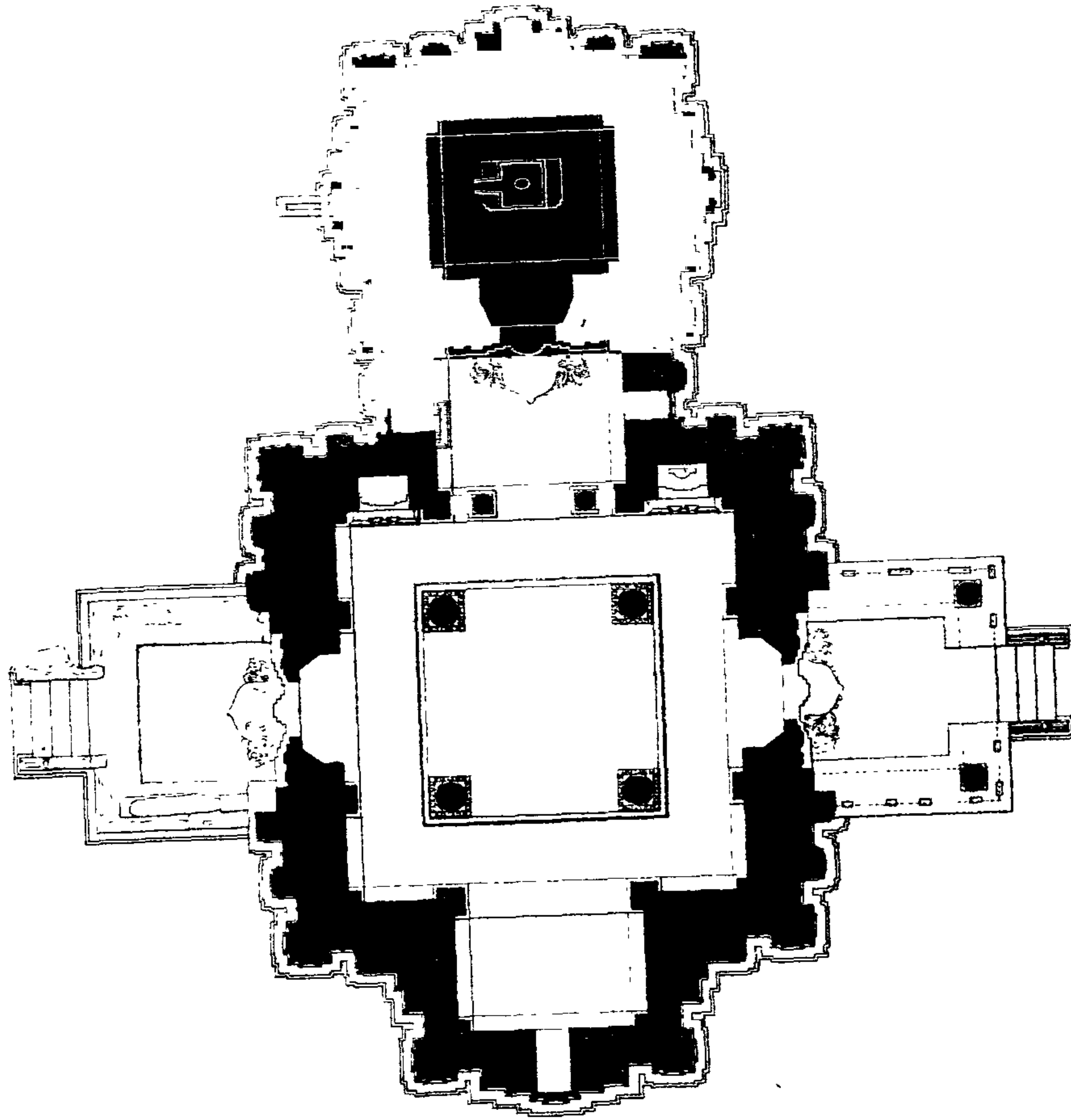

LAKKUNDI: SCULPTURE FROM THE TEMPLE OF KASIVISVESVARA.



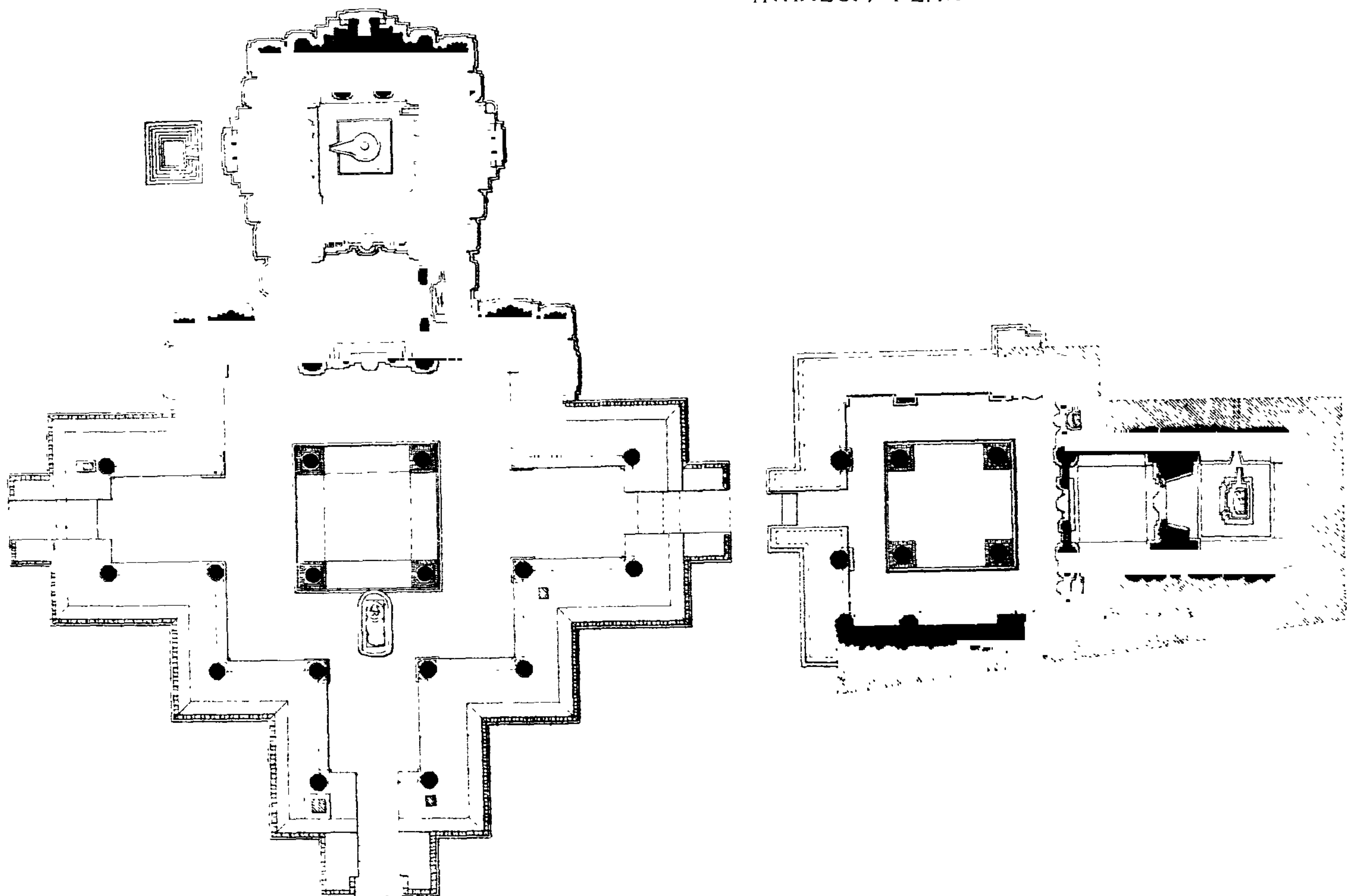
LAKKUNDI: THE TEMPLE OF NANNESVARA.



LAKKUNDI: THE TEMPLE OF NAGNATHA.

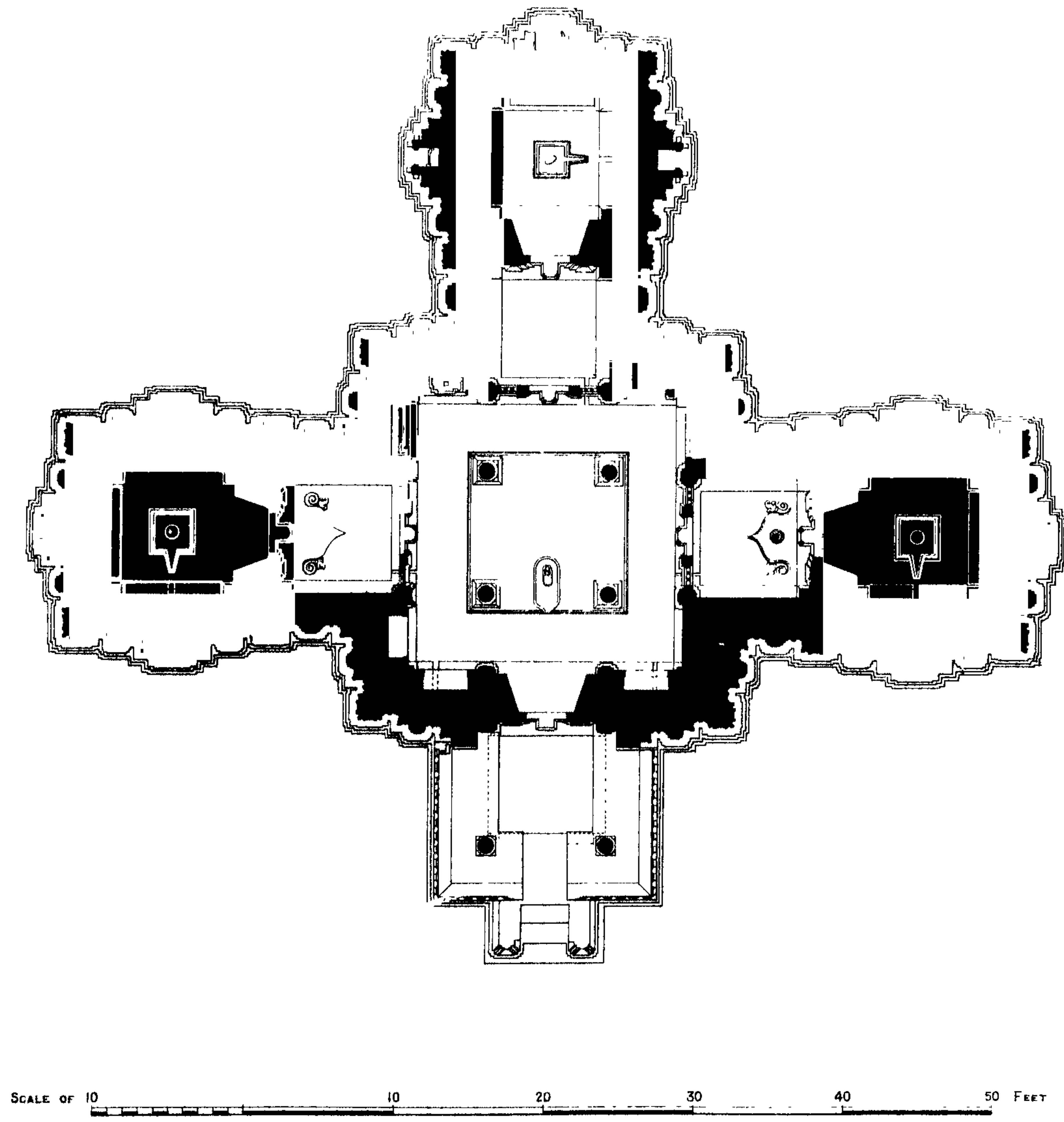


NIRALGI: PLAN OF SIDDHARAMESVARA.

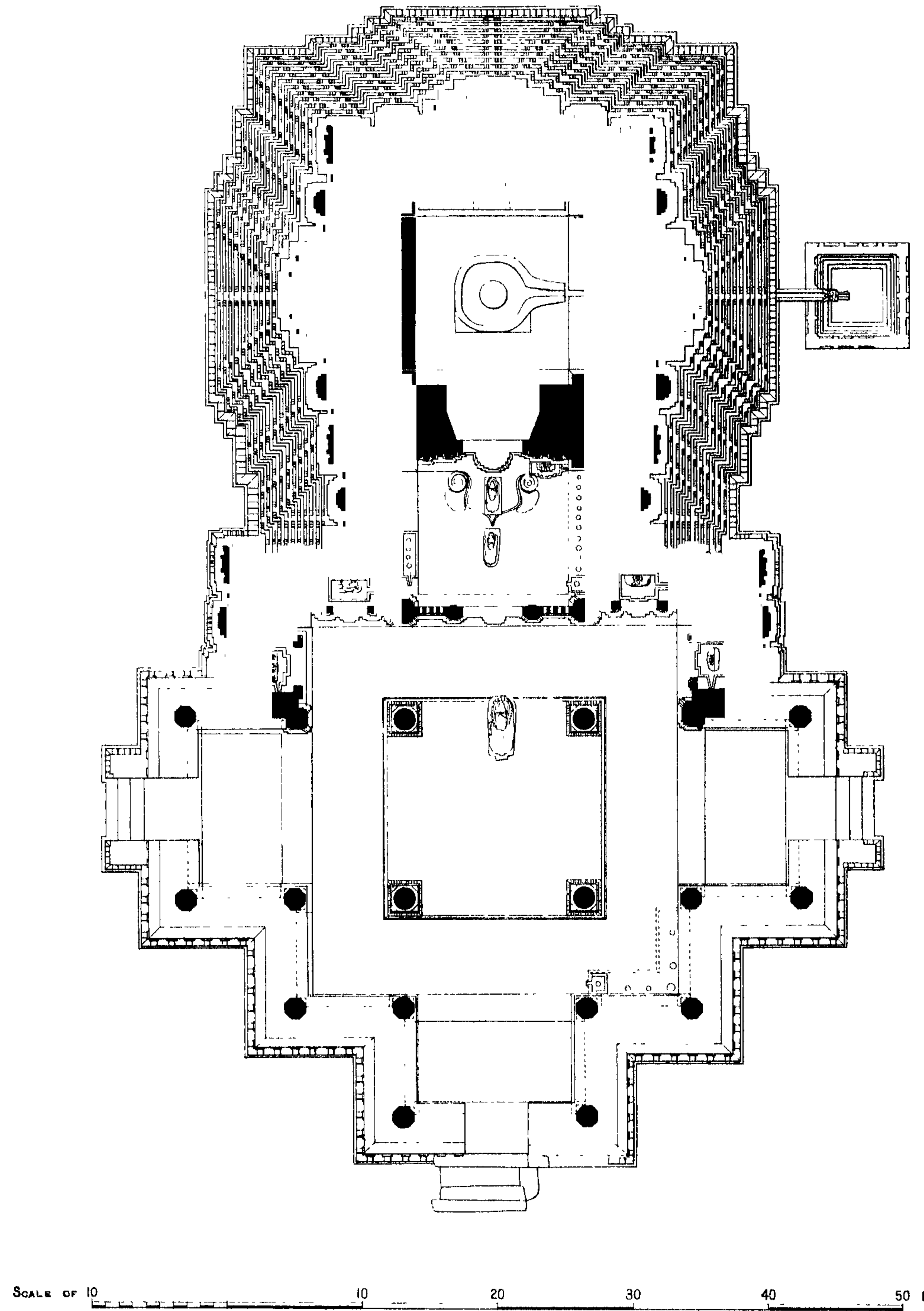


Scale of 10 10 20 30 40 50 Feet

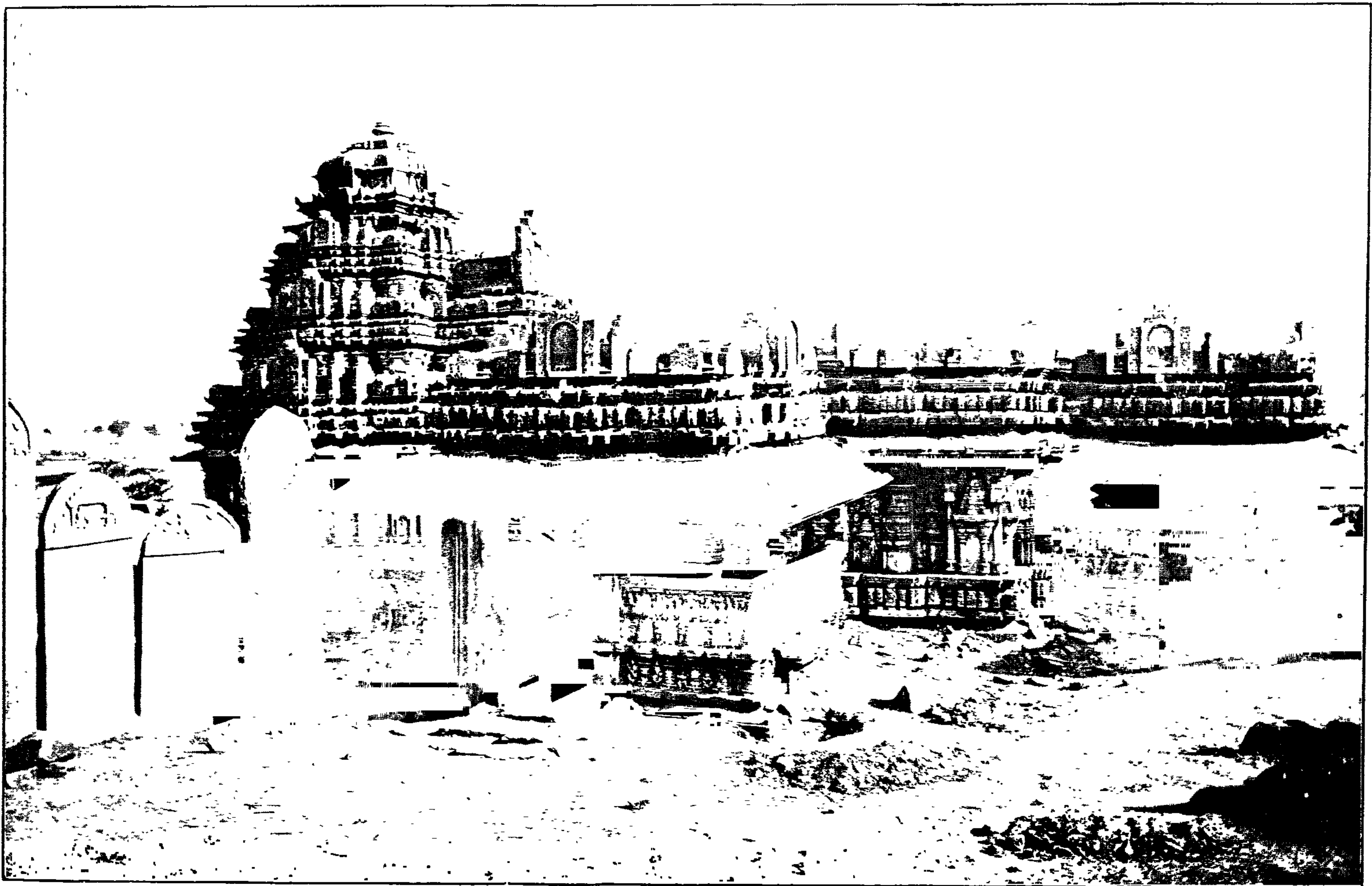
HAVERI: PLAN OF TEMPLE OF SIDDHESVARA.



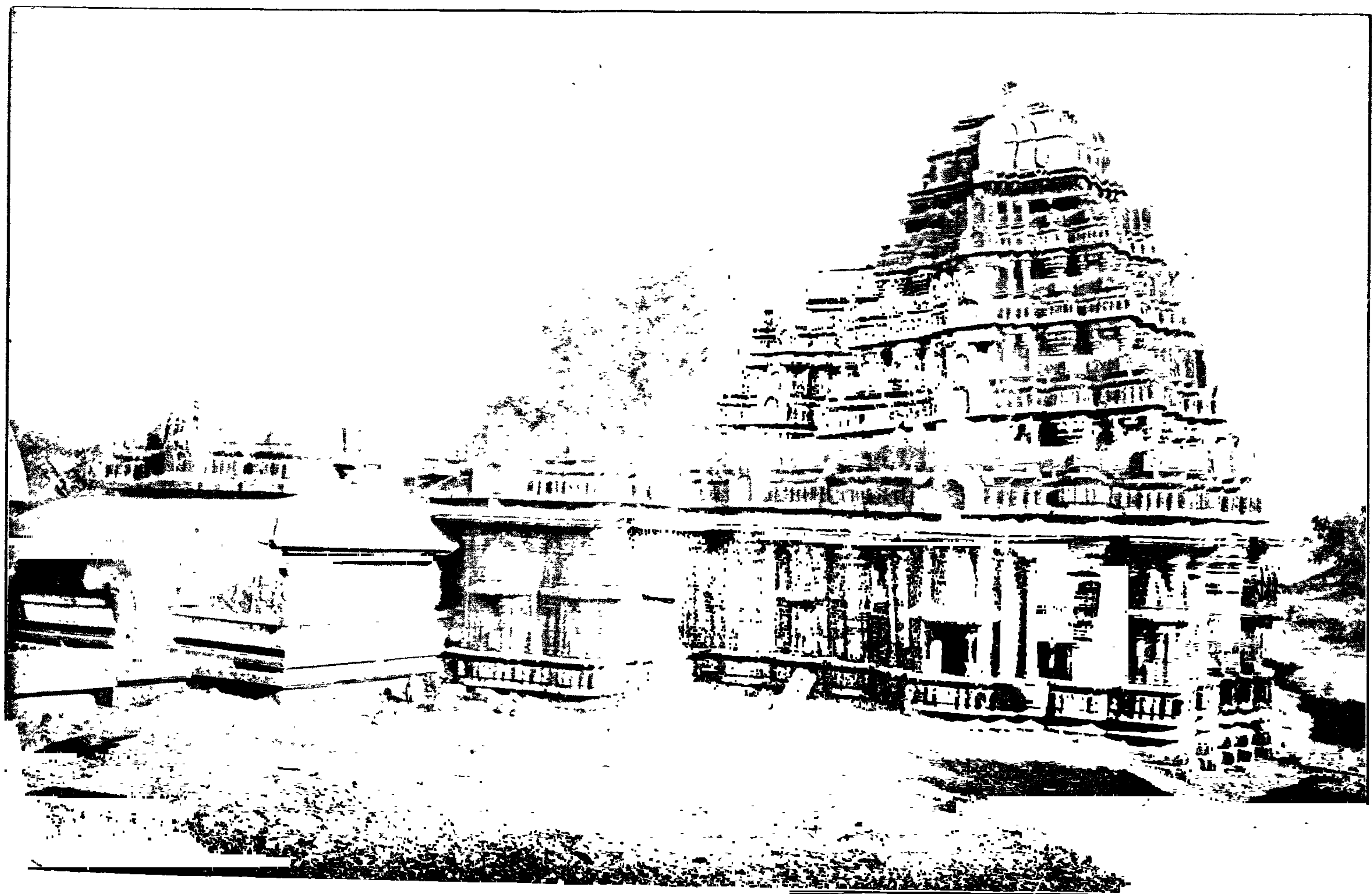
HARALHALLI: PLAN OF THE TEMPLE OF SOMESVARA.



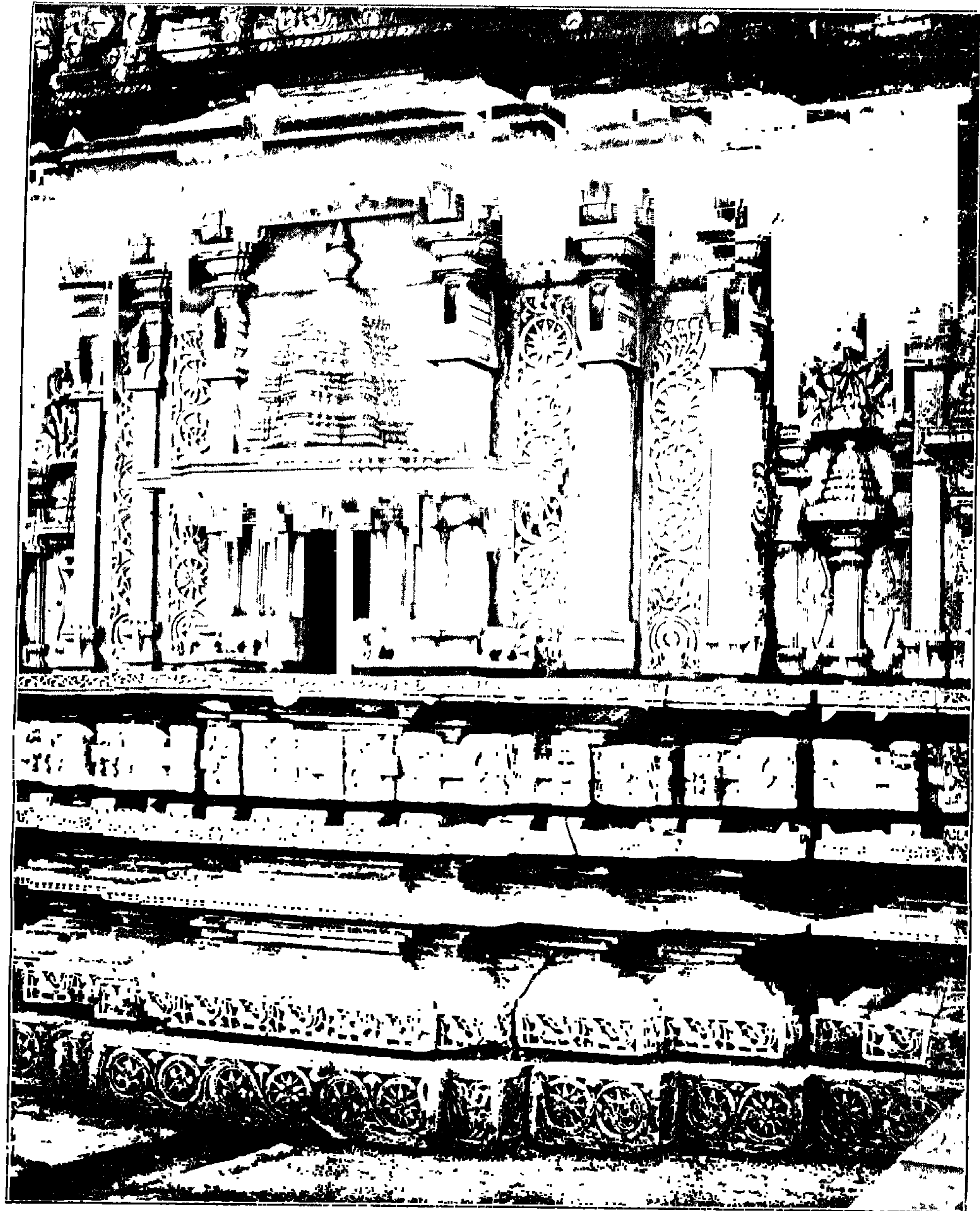
GALAGNATHA: PLAN OF THE TEMPLE OF GALGESVARA.



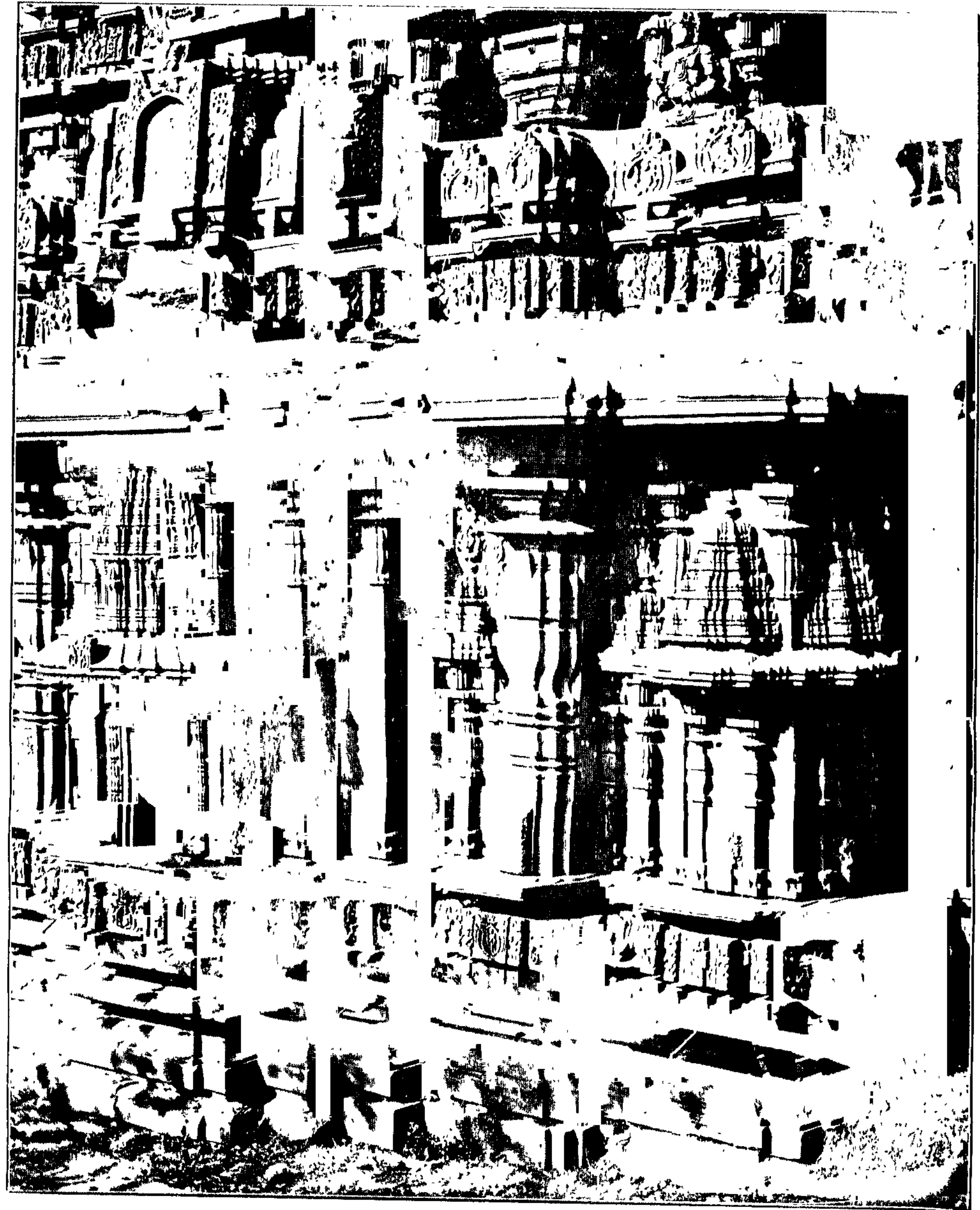
CHAUDADAMPUR: THE TEMPLE OF MUKTESVARA



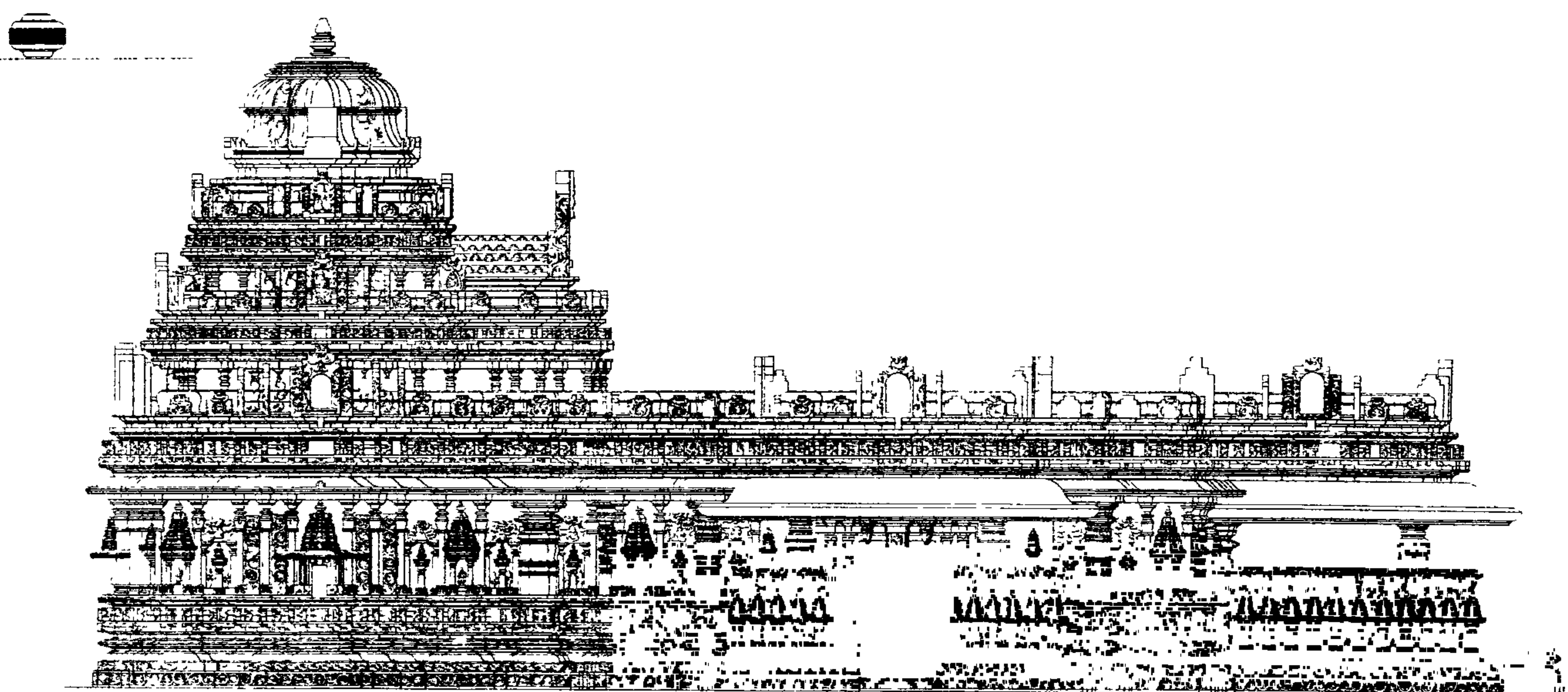
HAVERI: THE TEMPLE OF SIDDHESVARA

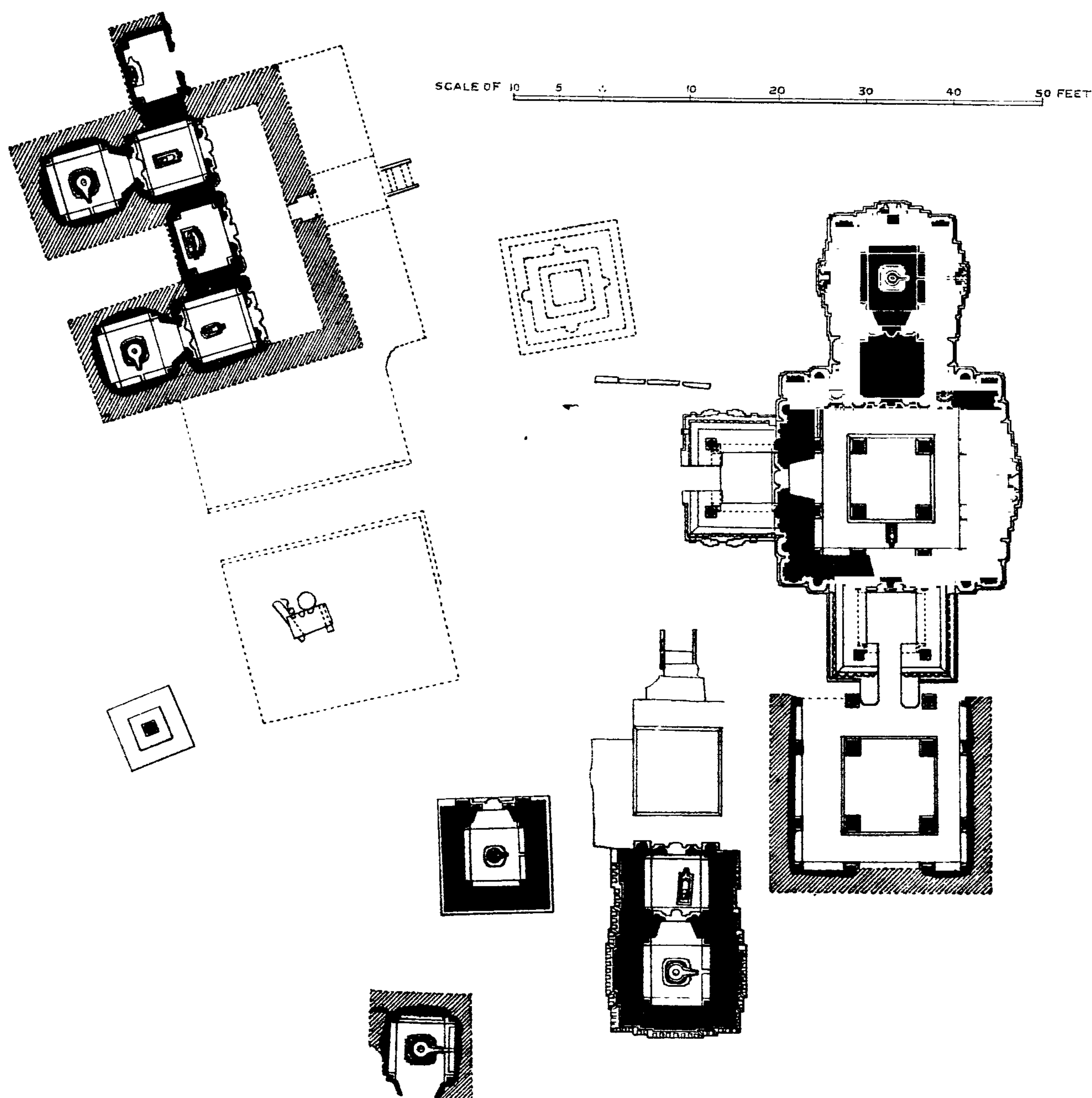


CHAUDADAMPUR: THE WALLS OF THE TEMPLE OF MUKTESVARA.

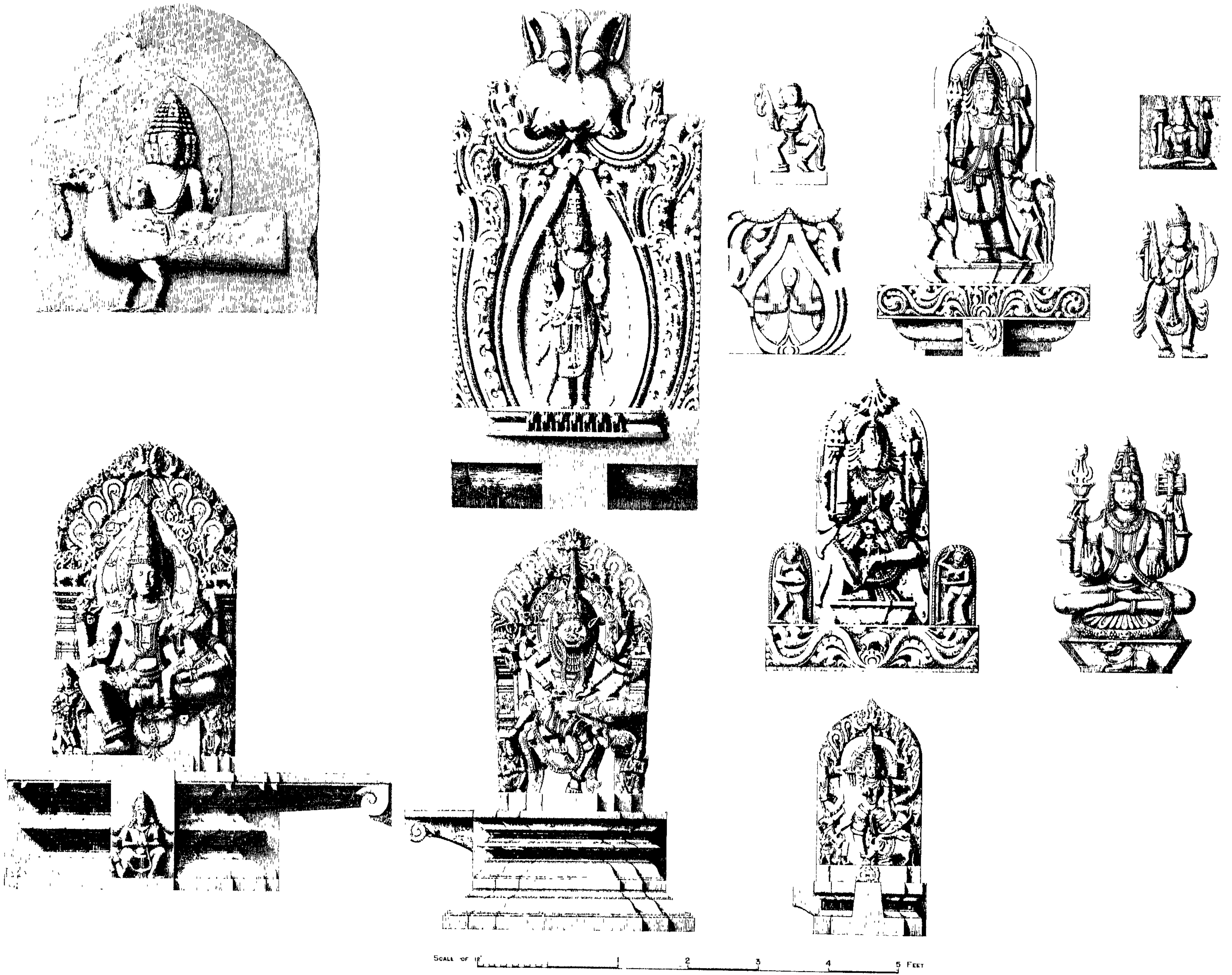


HAVERI: THE WALLS OF THE TEMPLE OF SIDDHESVARA.

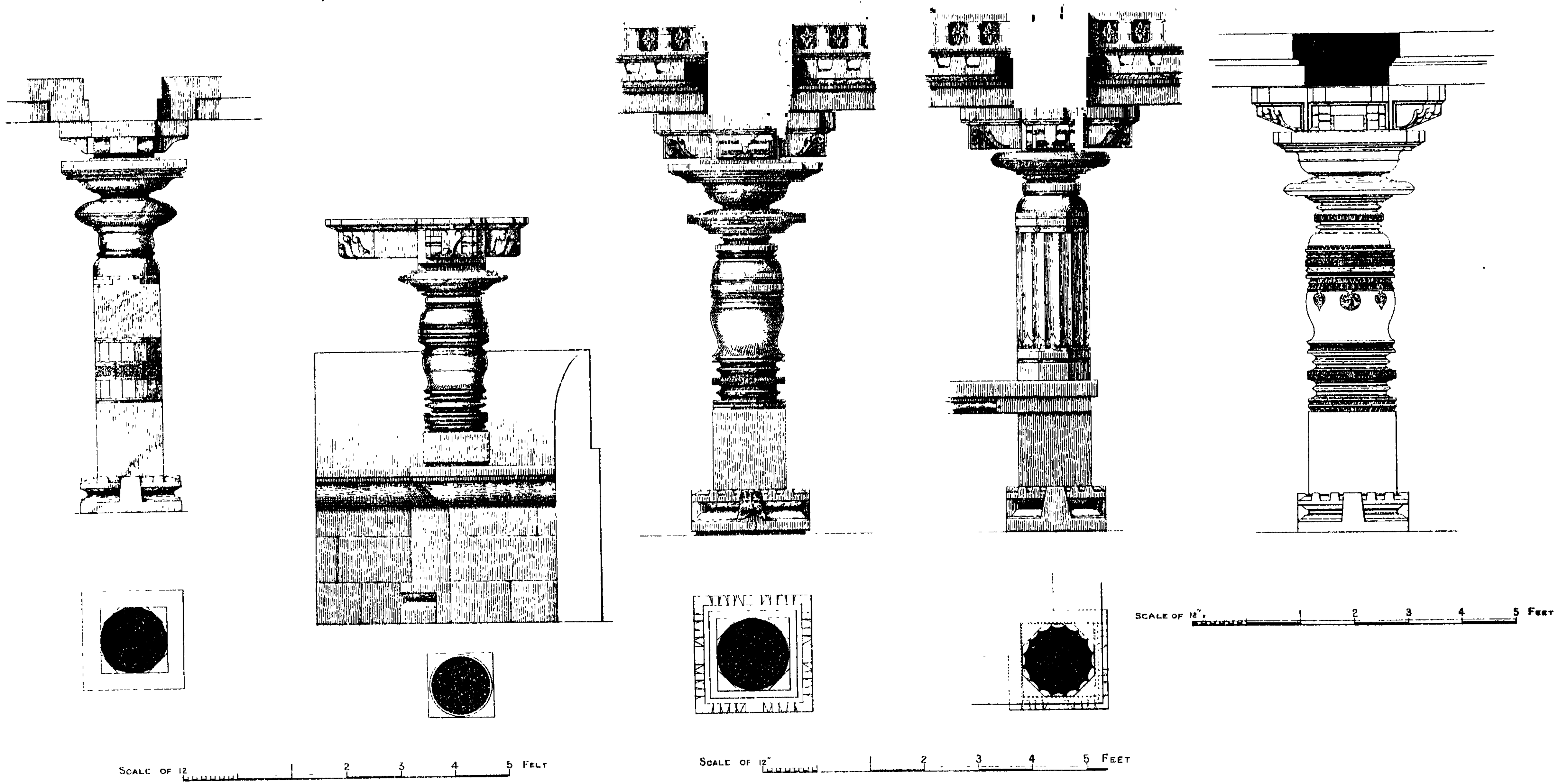




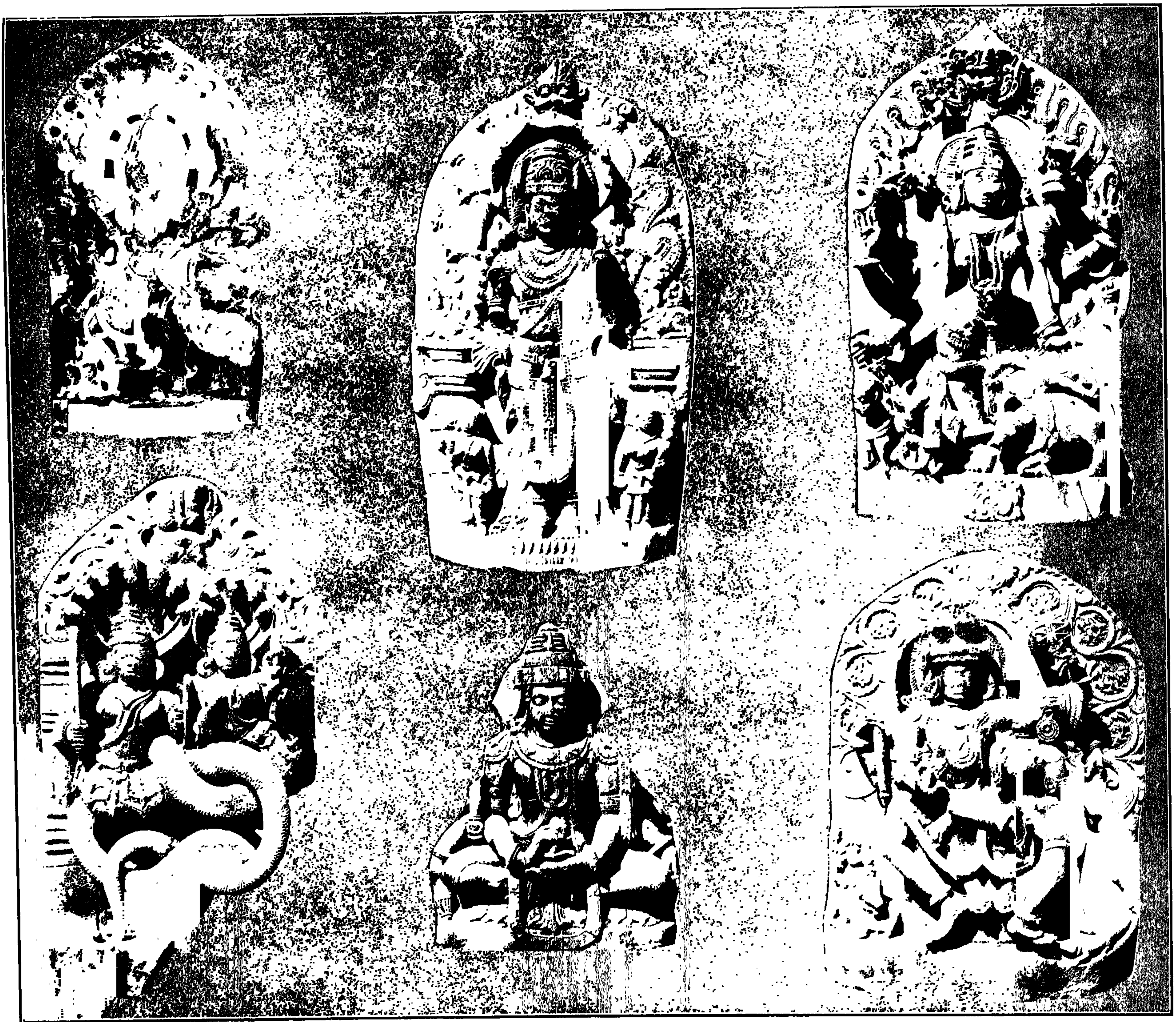
CHAUDADAMPUR: ELEVATION AND GENERAL PLAN OF THE TEMPLE OF MUKTESVARA.



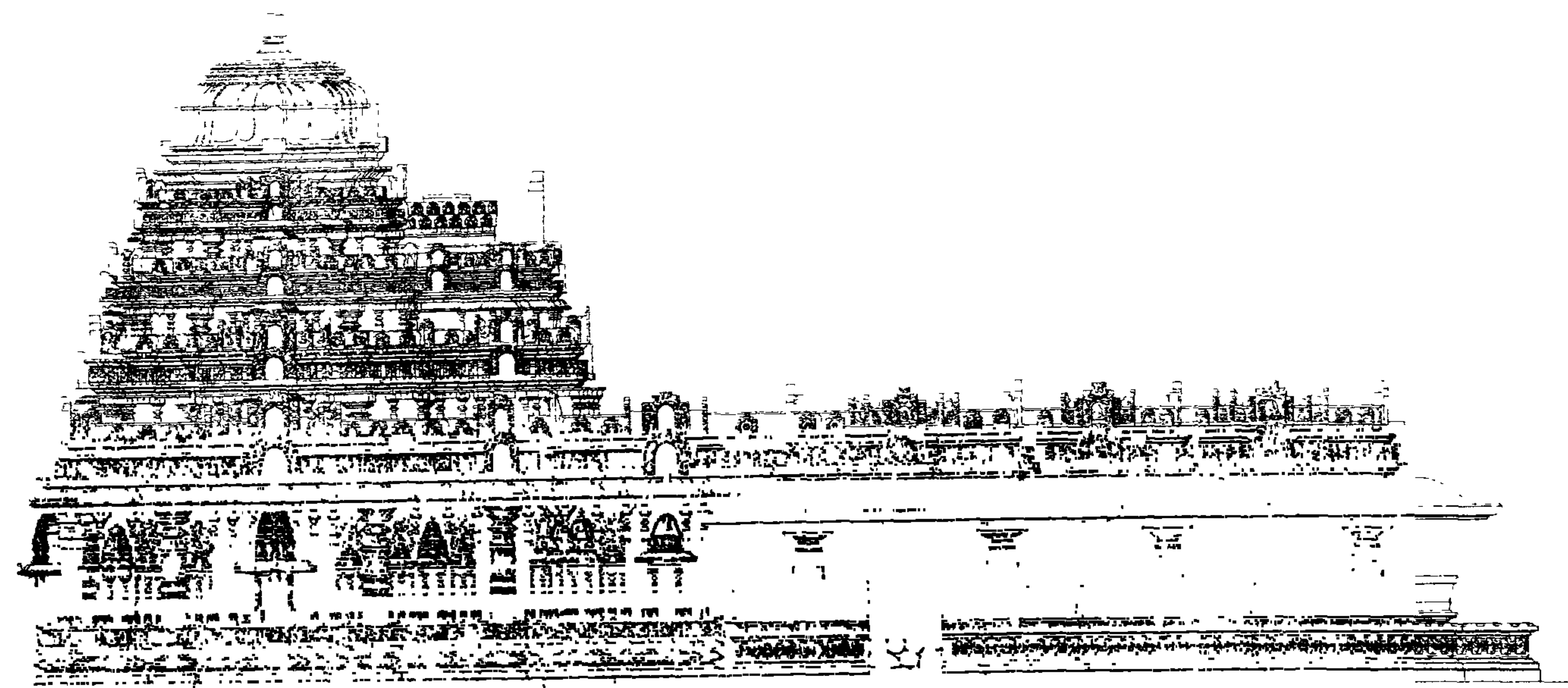
SCULPTURES FROM THE TEMPLE OF SIDDHESVARA AT HAVERI, AND FROM MUKTESVARA AT CHAUDADAMPUR.



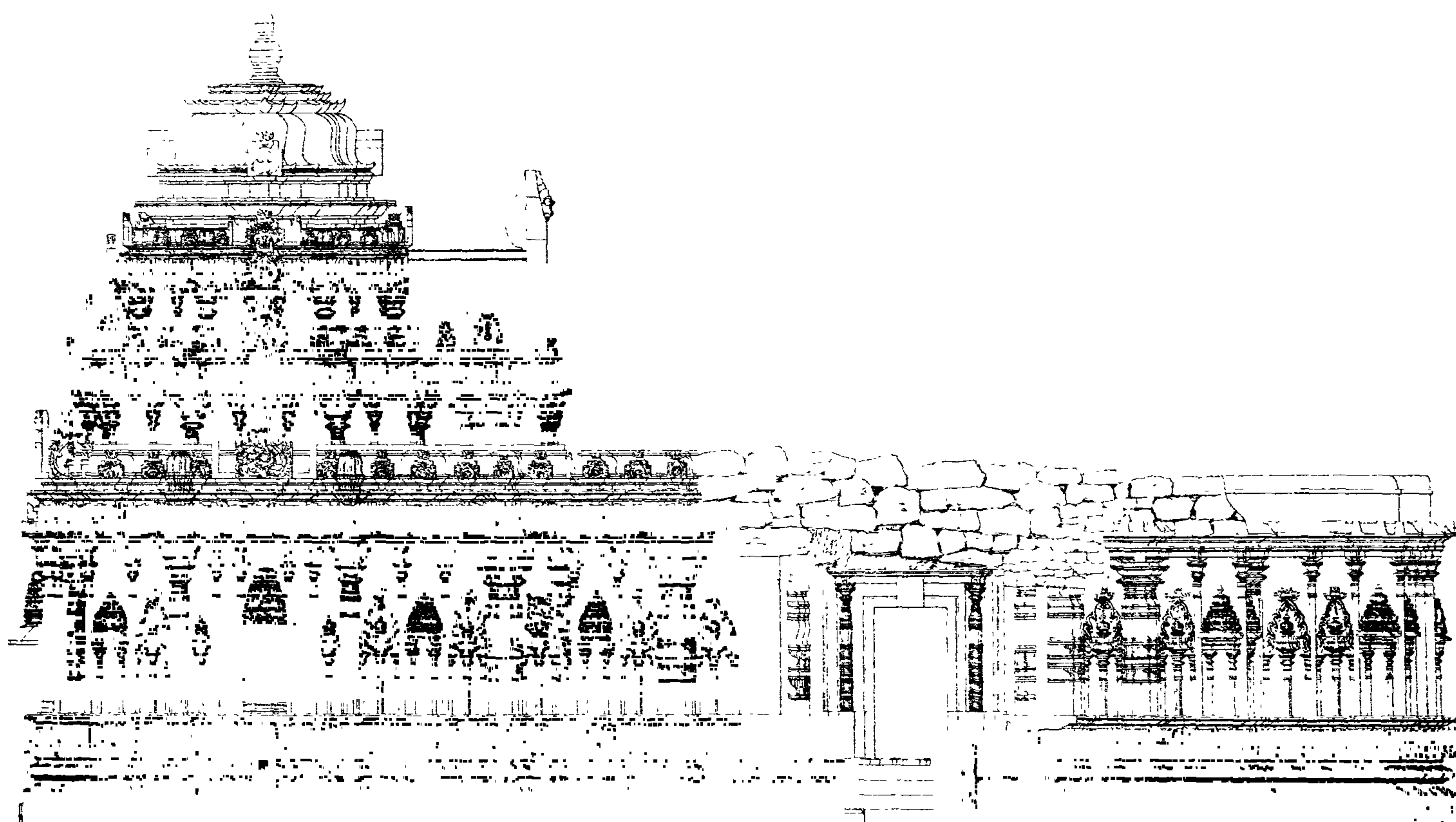
CHAUDADAMPUR, HAVERI NIRALGI: PILLARS FROM THE TEMPLES OF MUKTESVARA, SIDDHESVARA AND SIDDHARAMESVARA.



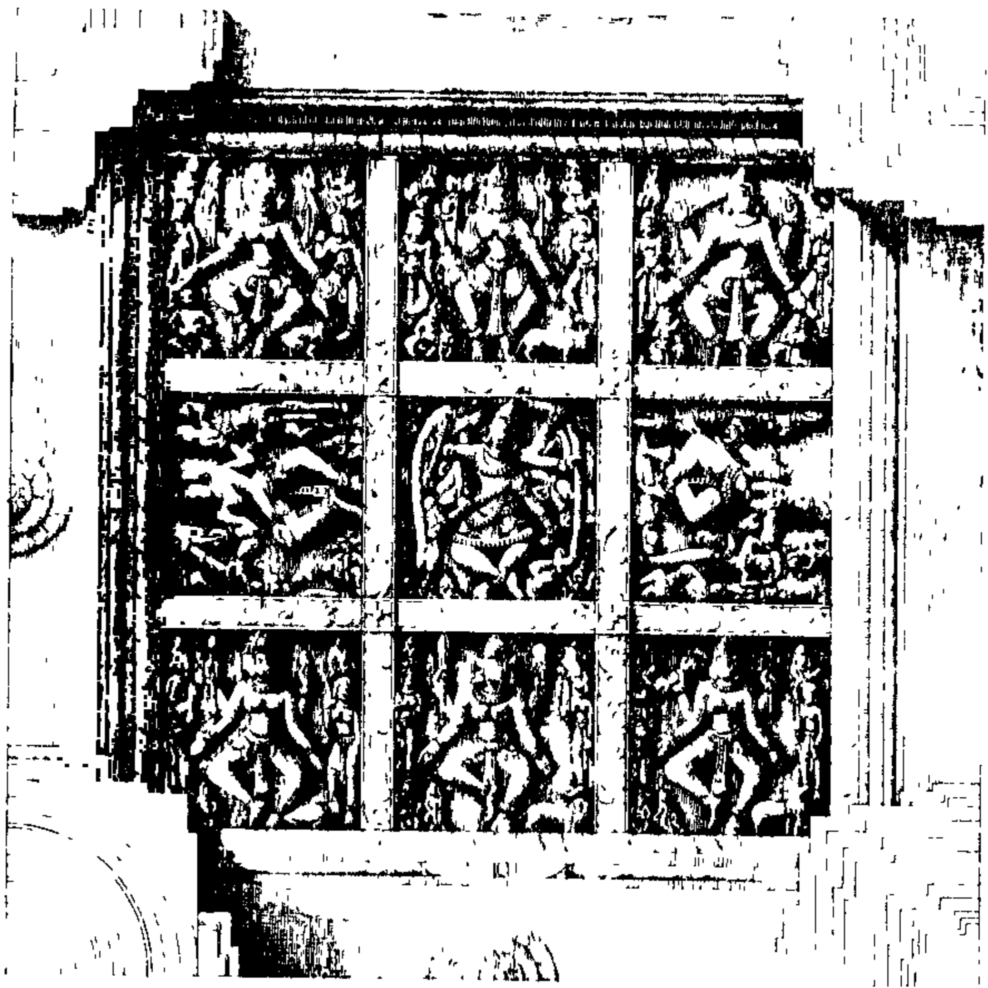
HAVERI: IMAGES FROM THE TEMPLE OF SIDDHESVARA.

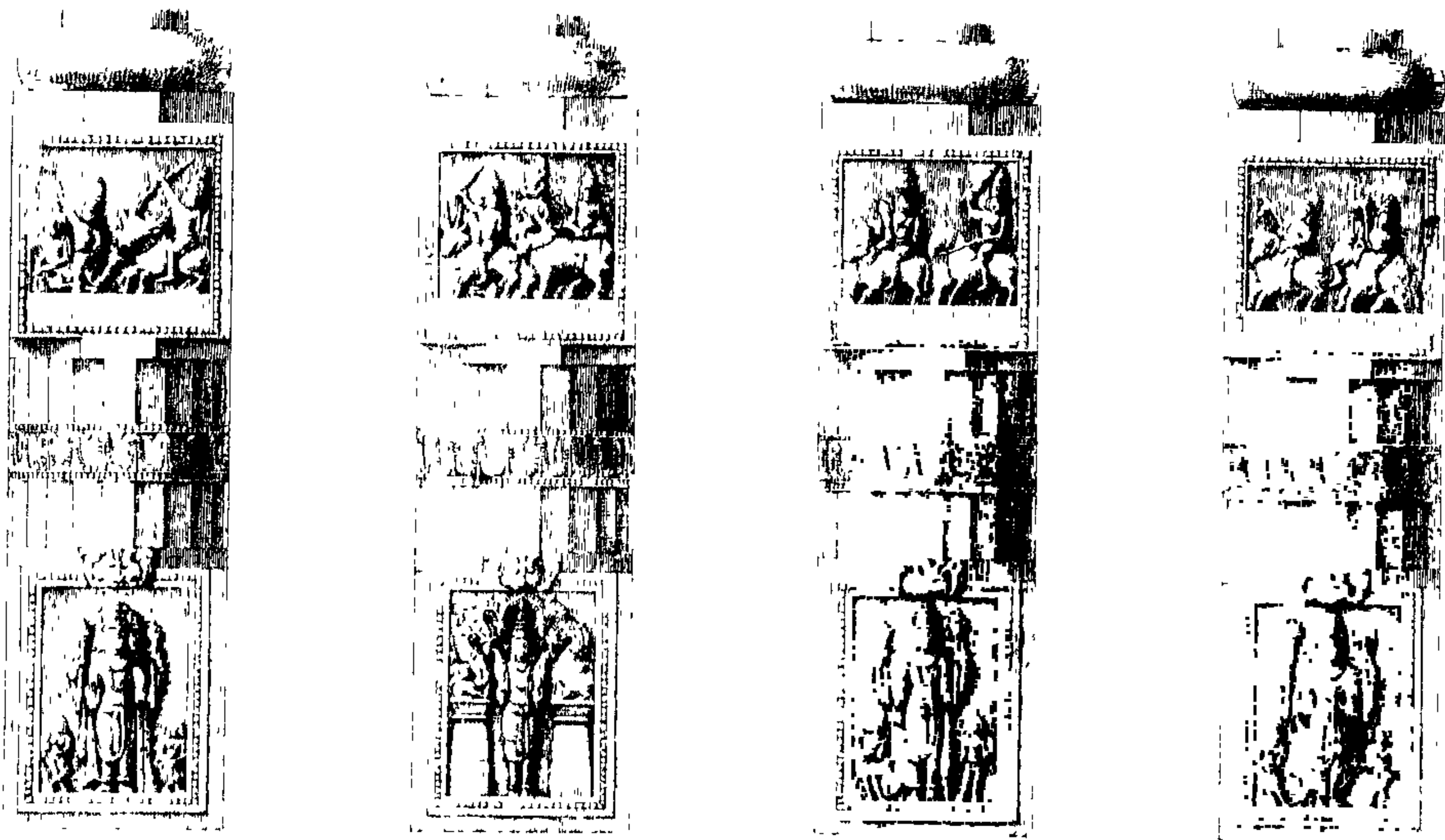


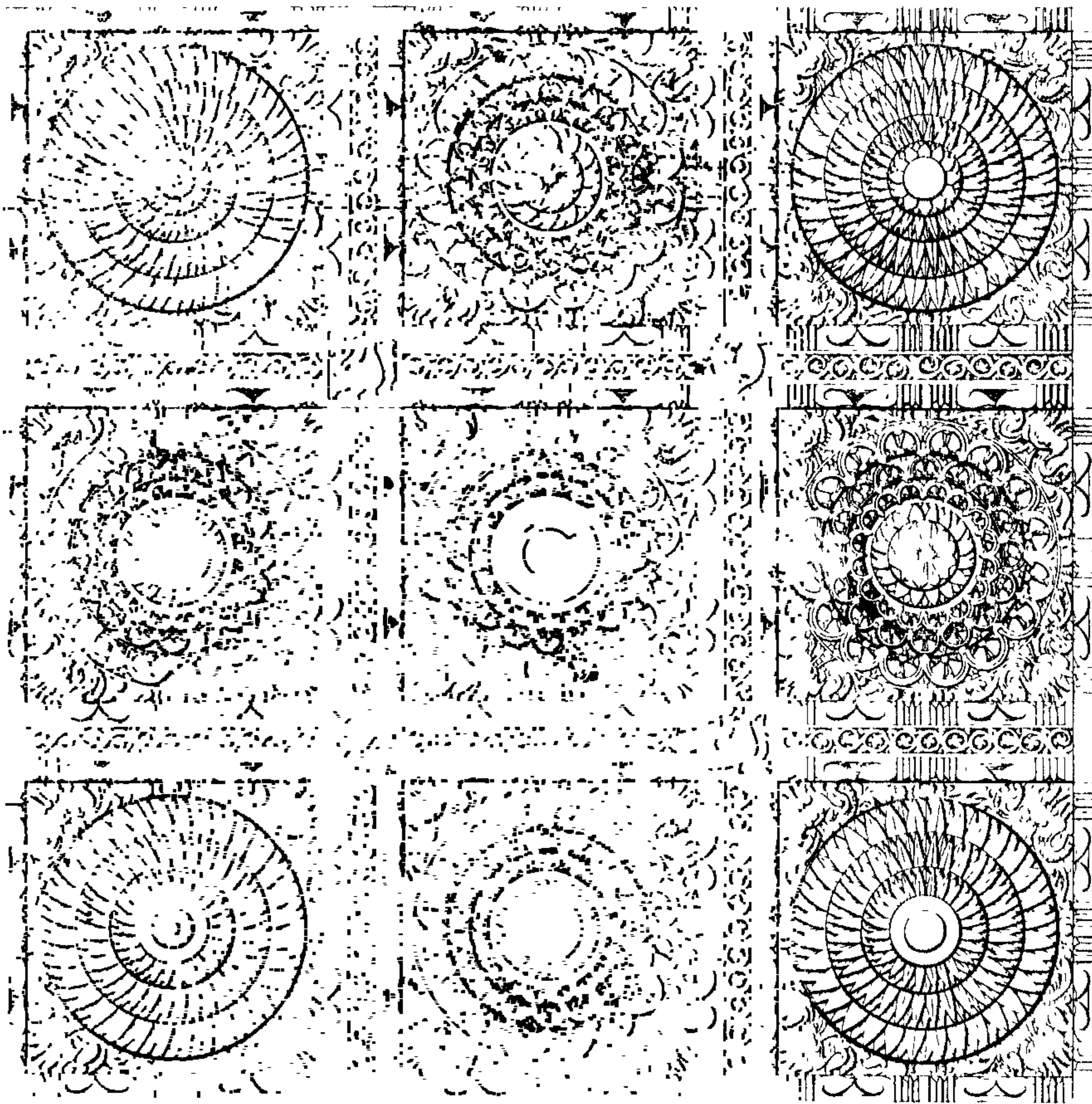
SIDDHESVARA.

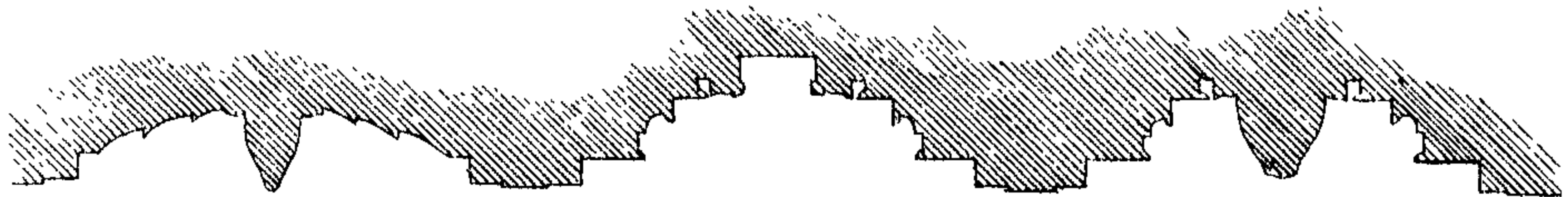


HAVERI AND NIRALGI: ELEVATIONS OF THE TEMPLES OF SIDDHESVARA AND SIDDHARAMESVARA.

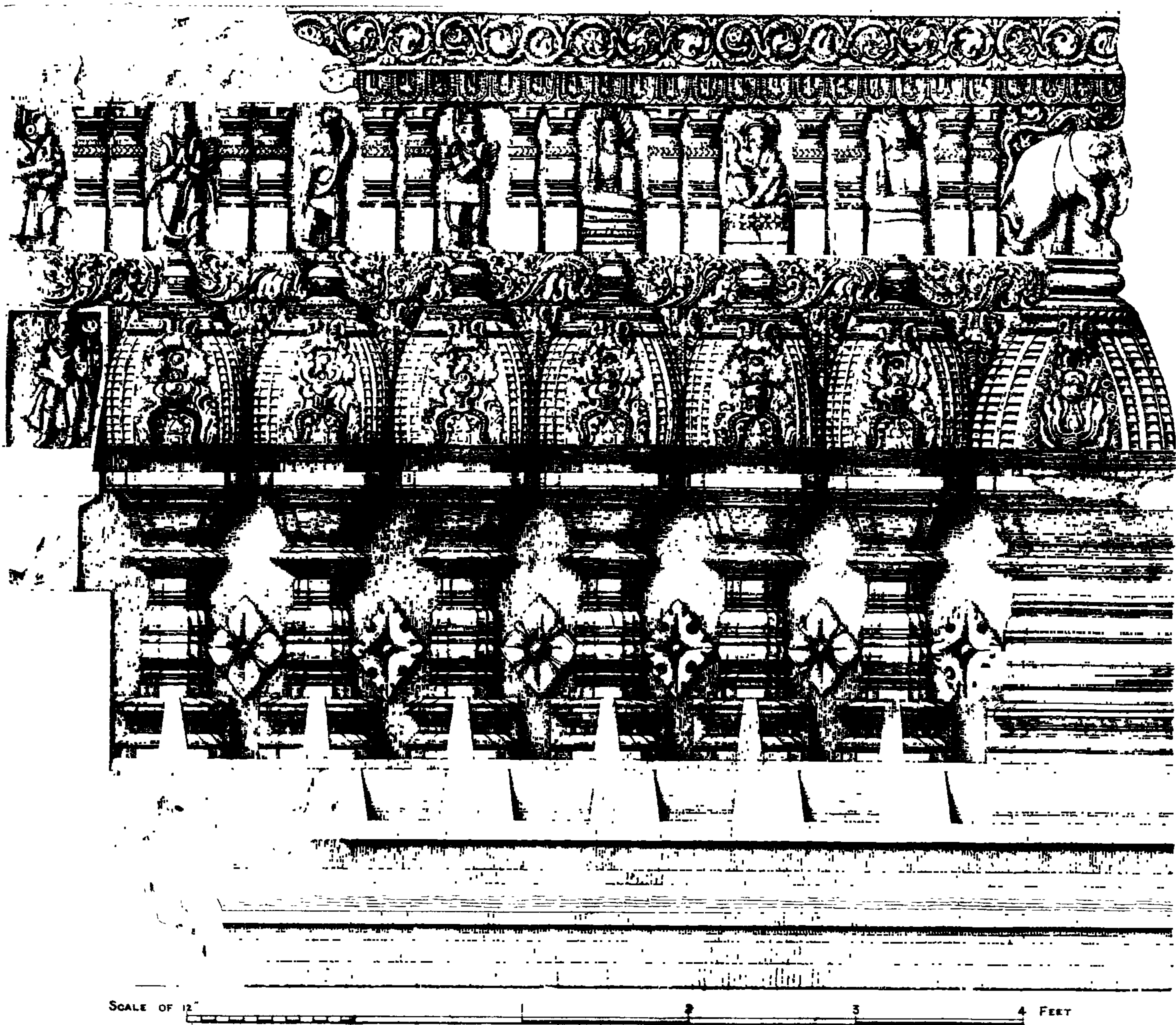


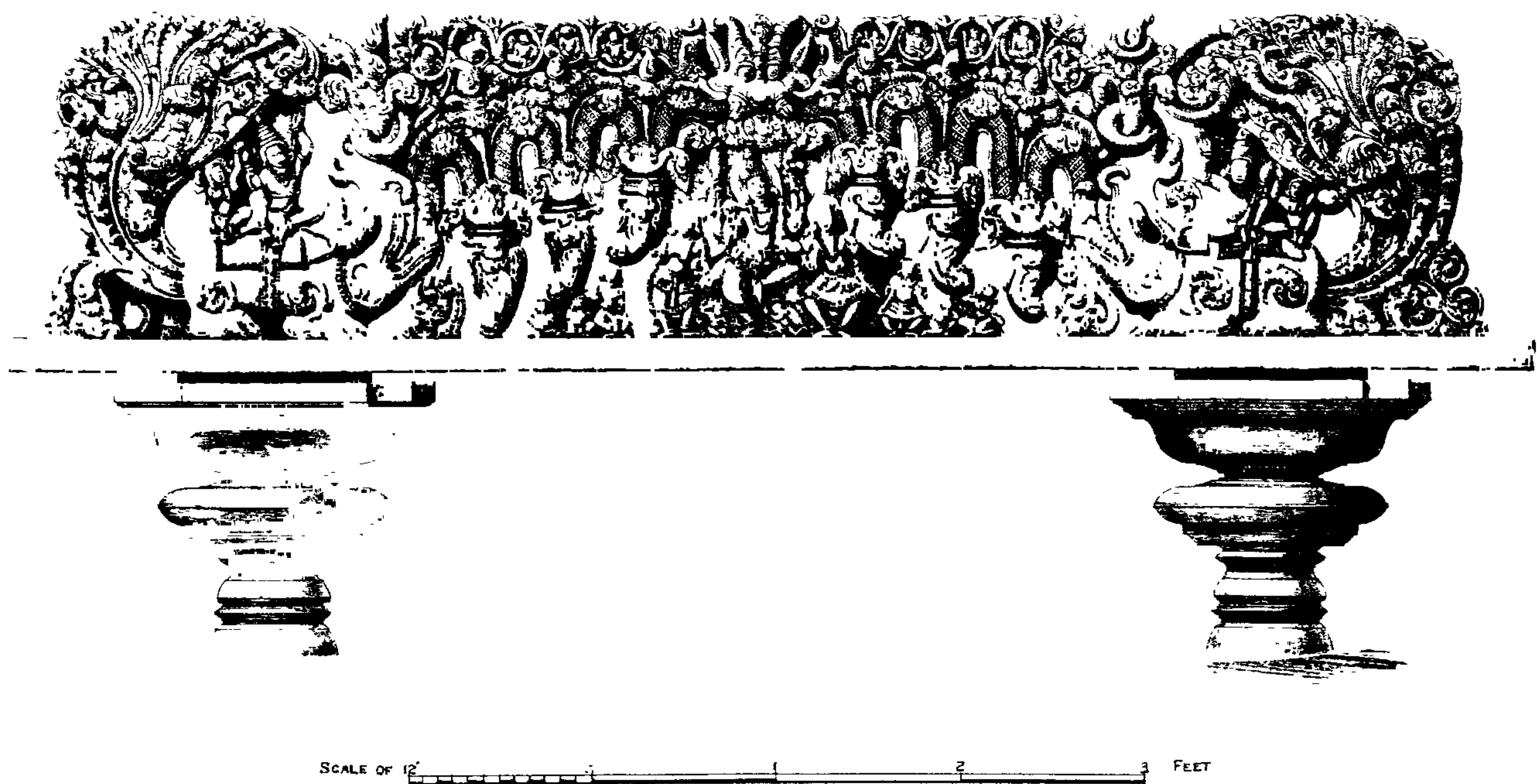




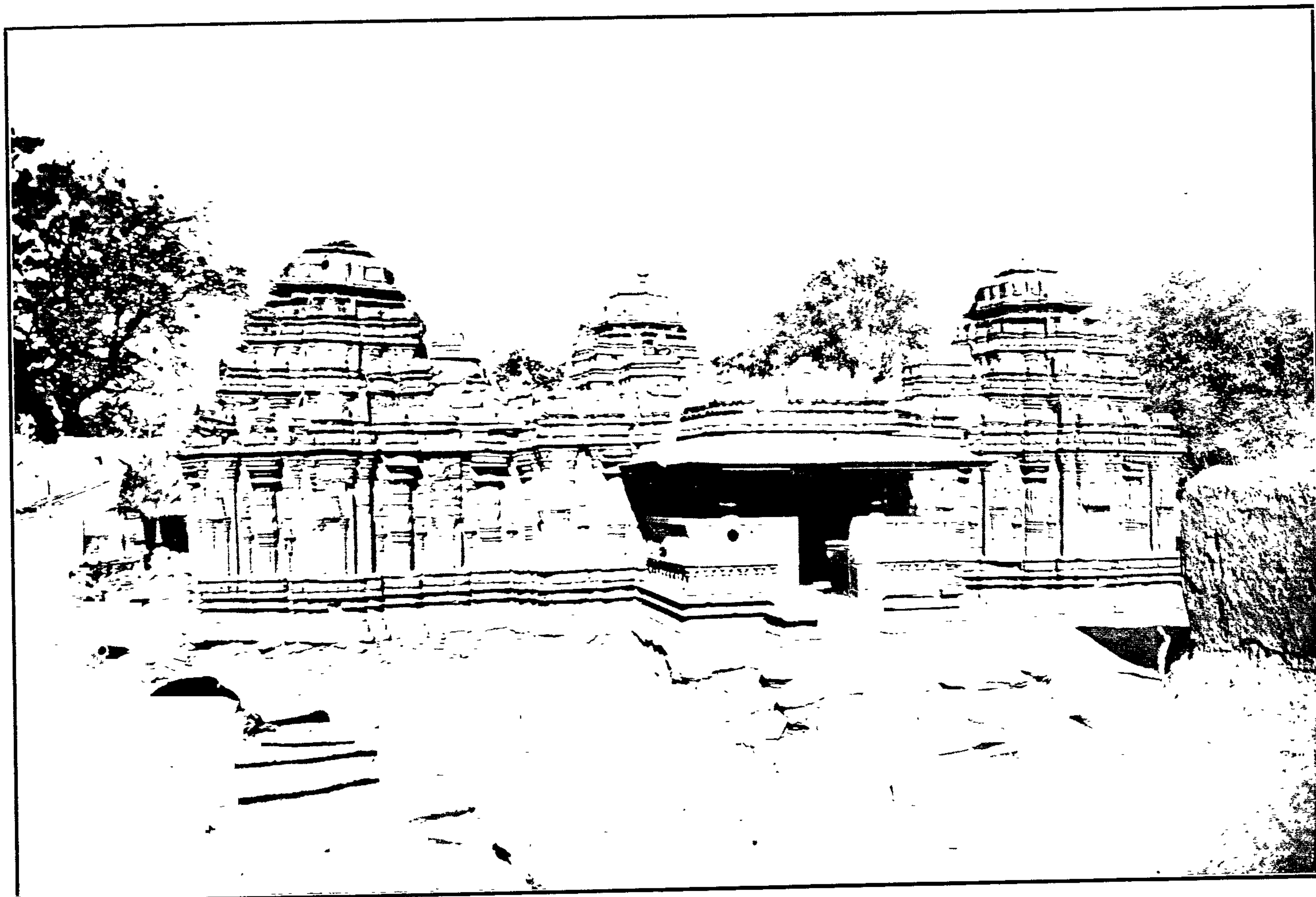


HAVERI AND HARALHALLI: ASHTADIKPALA CEILING AND COLUMN (FOUR SIDES) FROM SIDDHESVARA, AND CEILING FROM SOMESVARA.

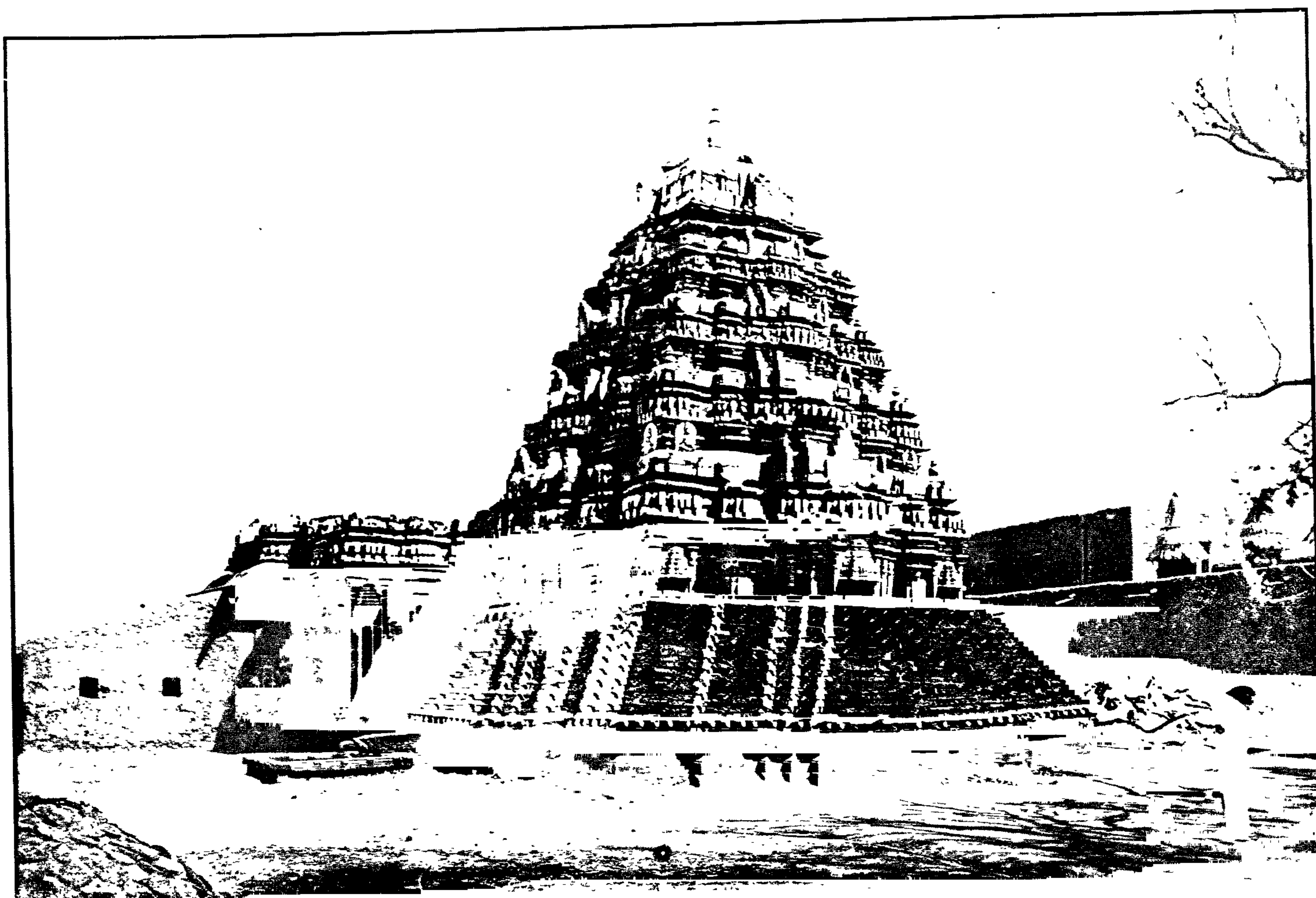




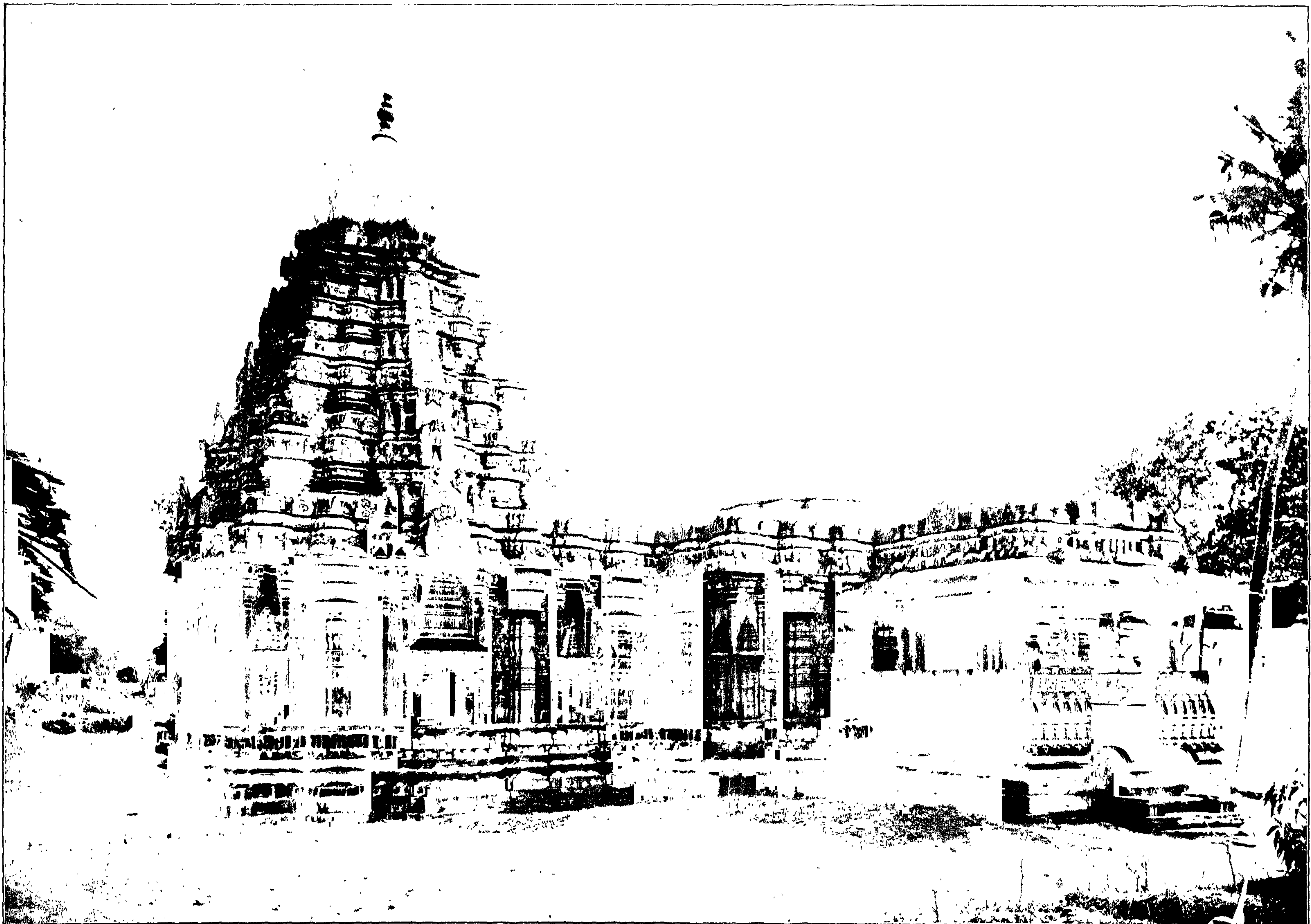
BANKAPUR: PARAPET WALL FROM THE TEMPLE OF ARVATTUKHAMBADA.
NIRALGI: ARCHITRAVE FROM THE TEMPLE OF SIDDHARAMESVARA.



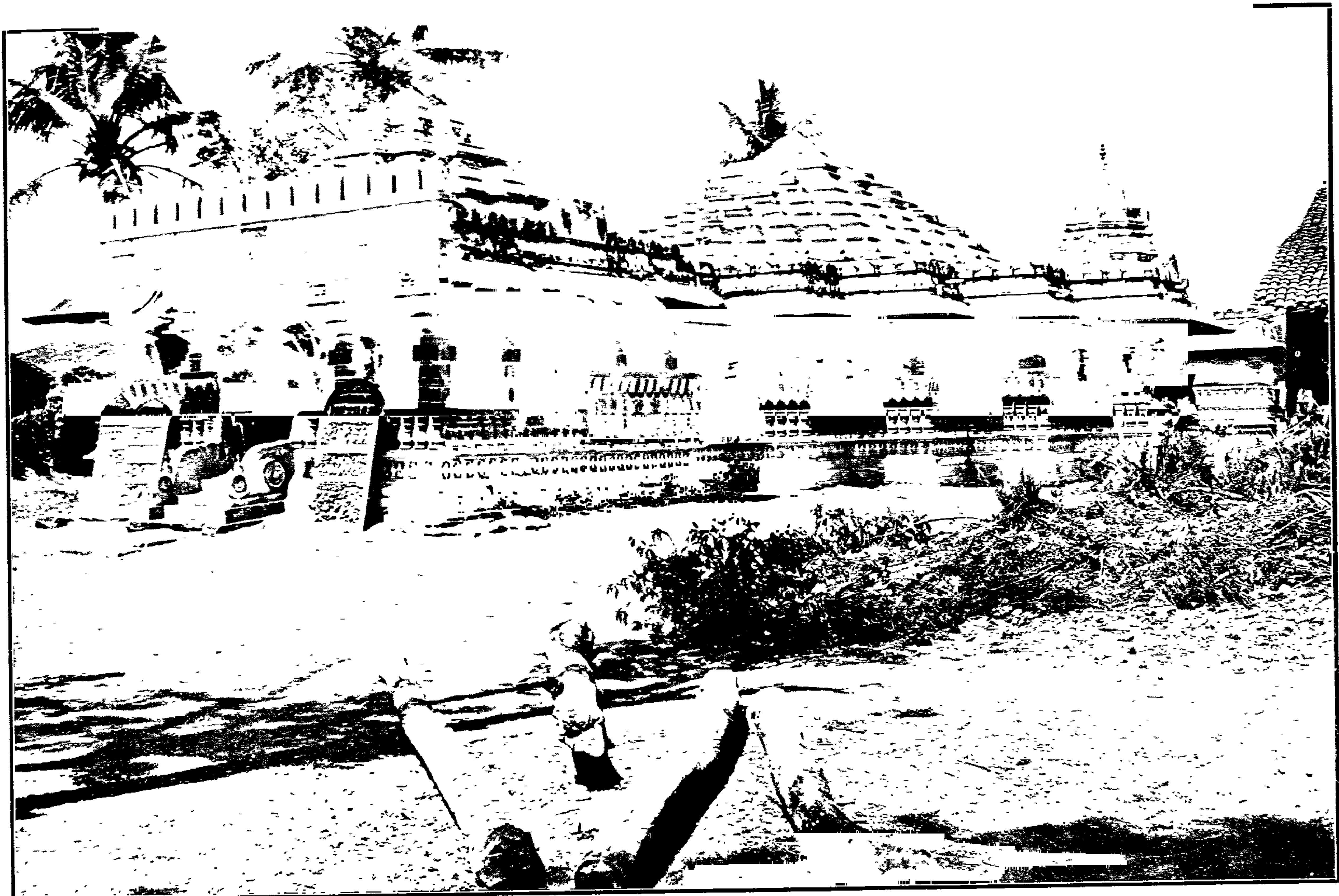
HARALHALLI: THE TEMPLE OF SOMESVARA.



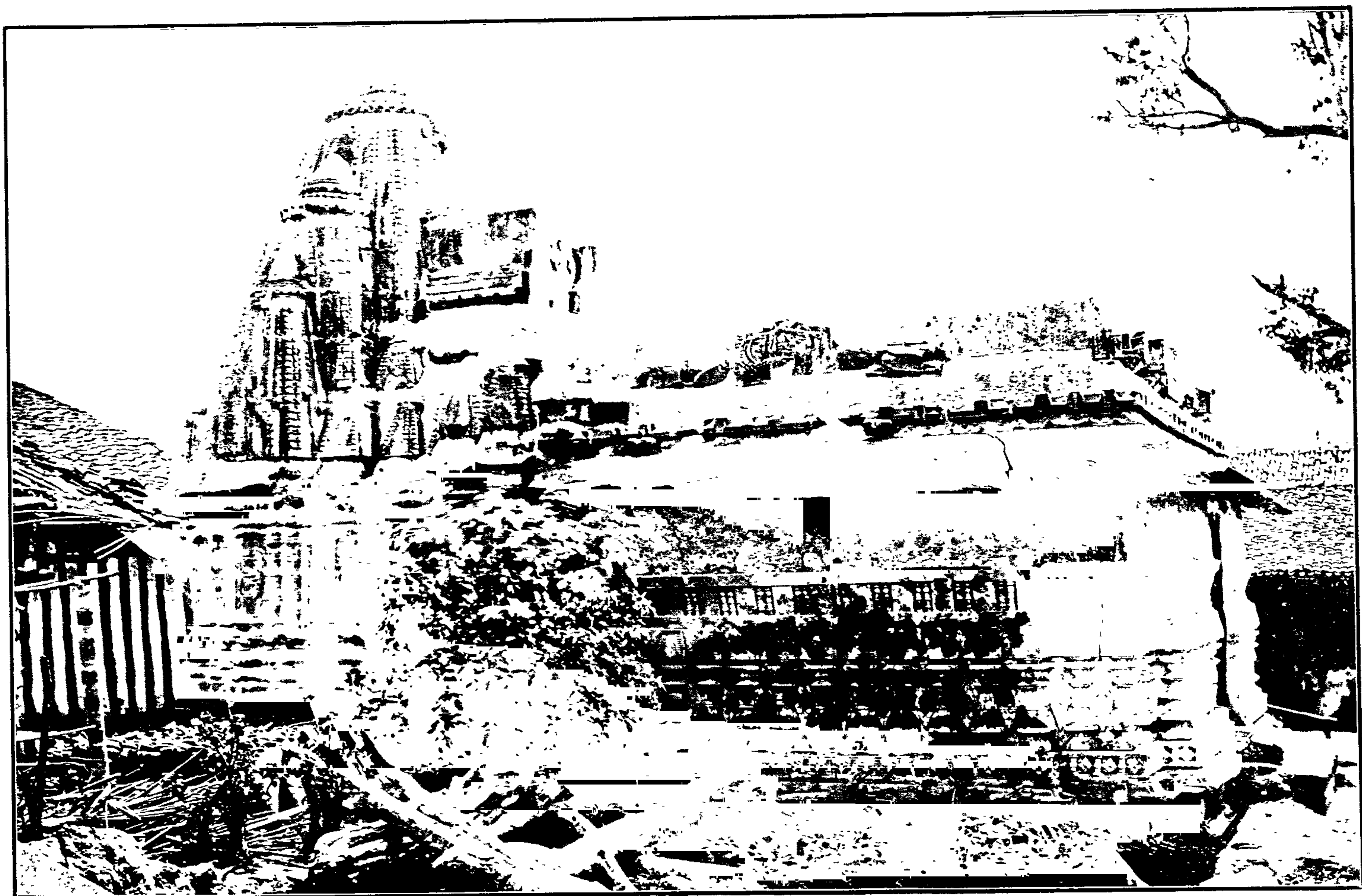
GALAGNATH: THE TEMPLE OF GALGESVARA.



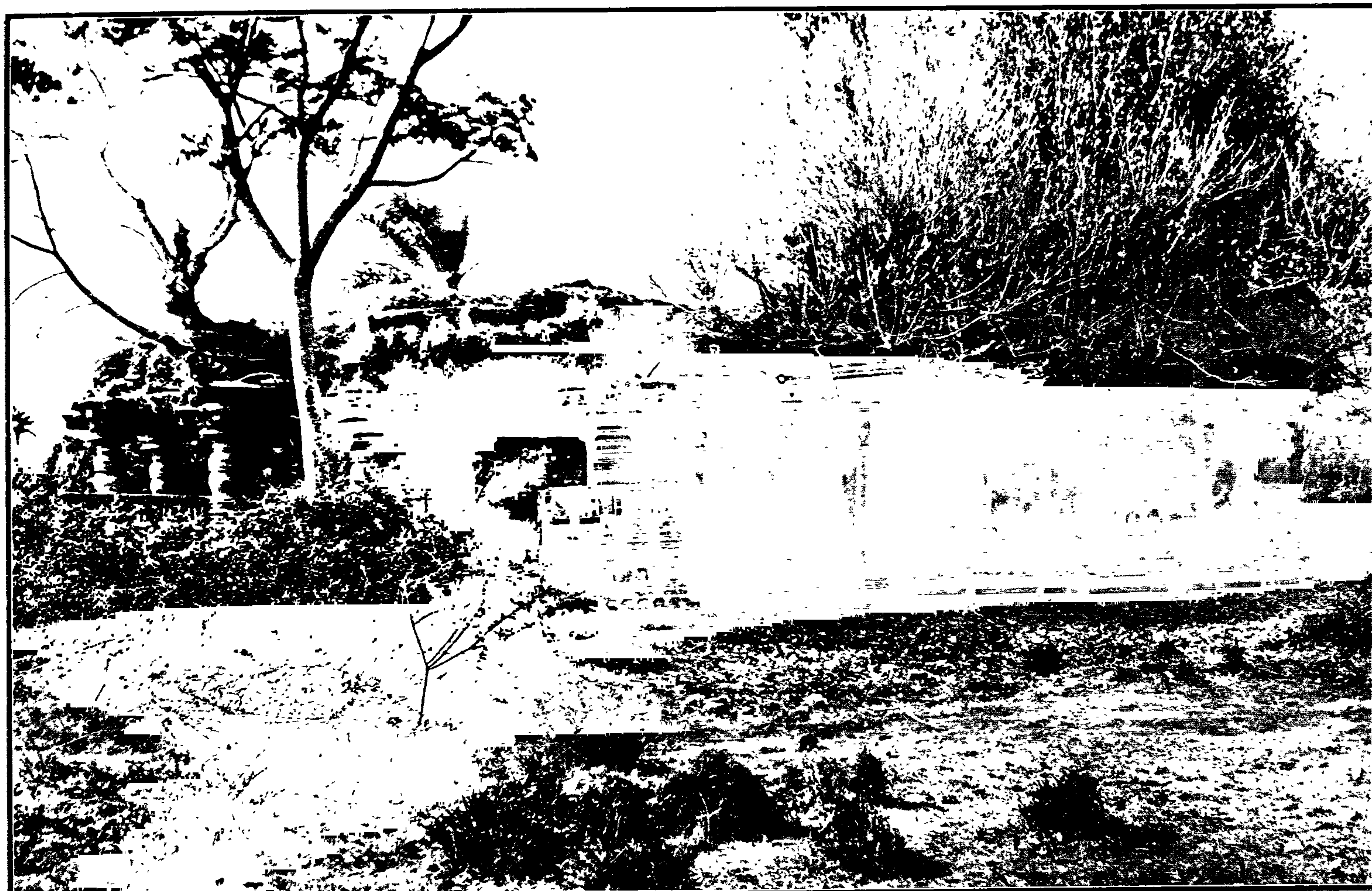
HANGAL: THE TEMPLE OF TARAKESVARA FROM THE SOUTH.



HANGAL: THE TEMPLE OF TARAKESVARA FROM THE N. E.



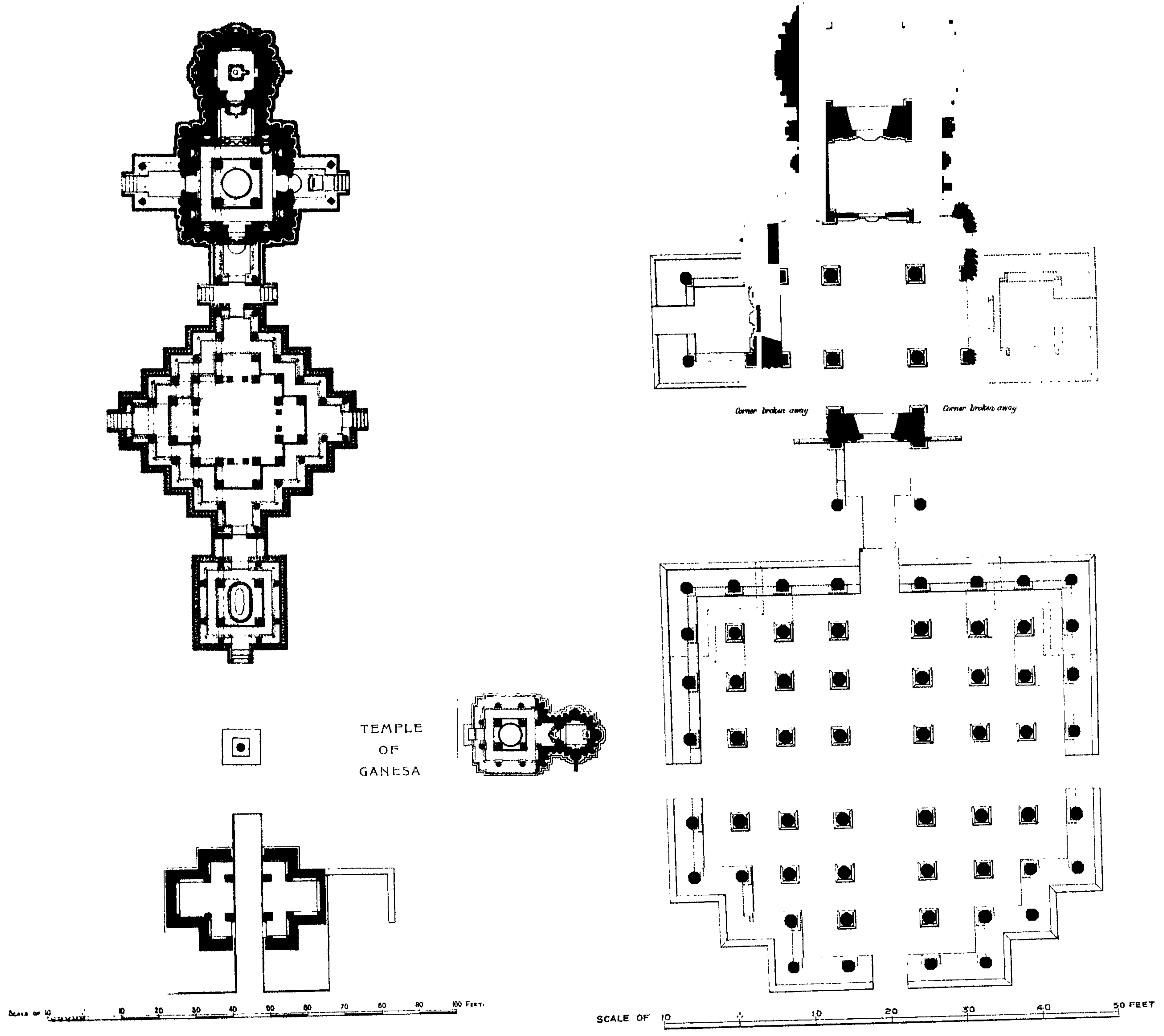
HANGAL: THE TEMPLE OF GANAPATI



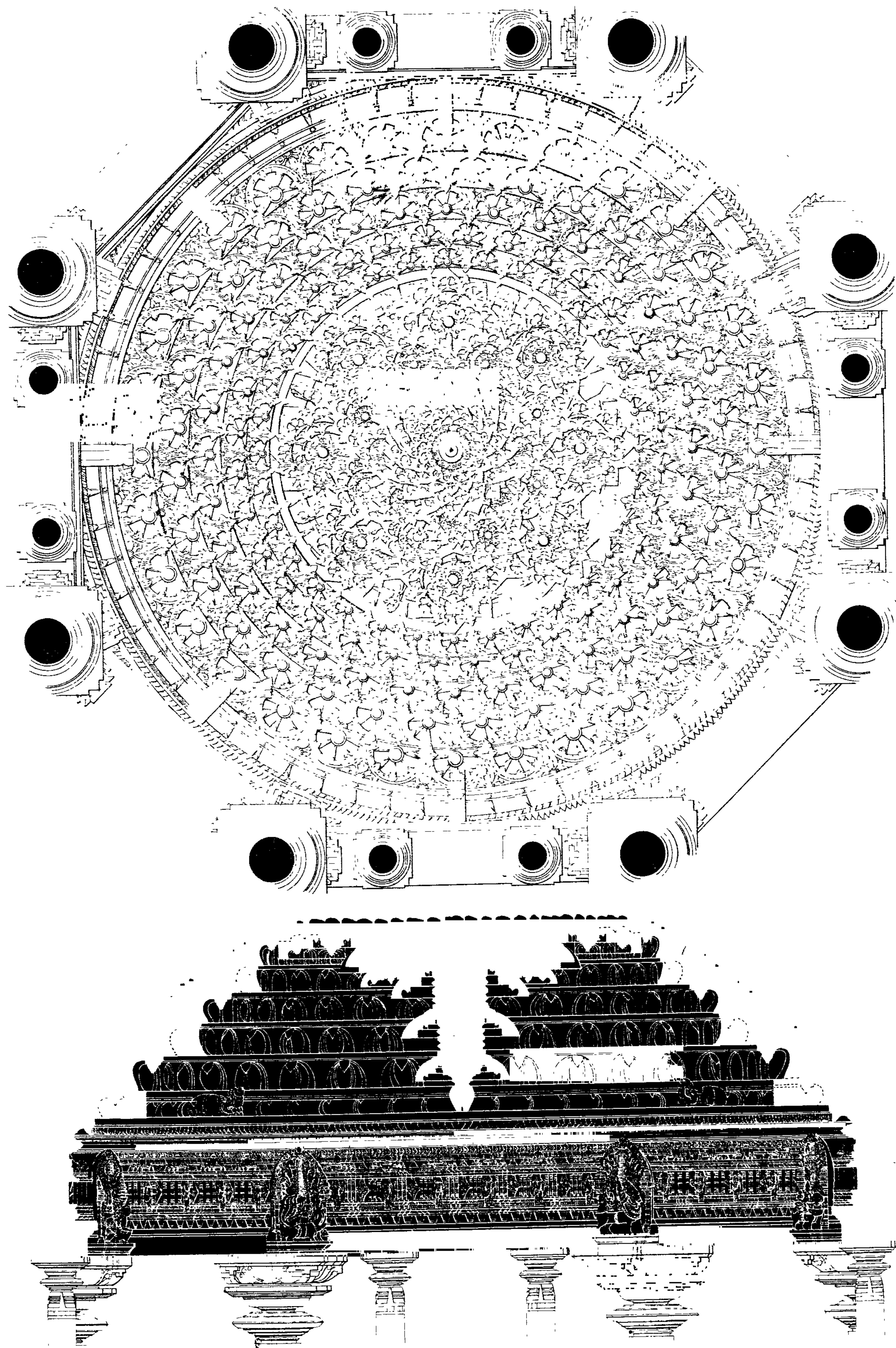
HANGAL: JAINA TEMPLE IN THE FORT



HANGAL: TEMPLE IN THE FORT.

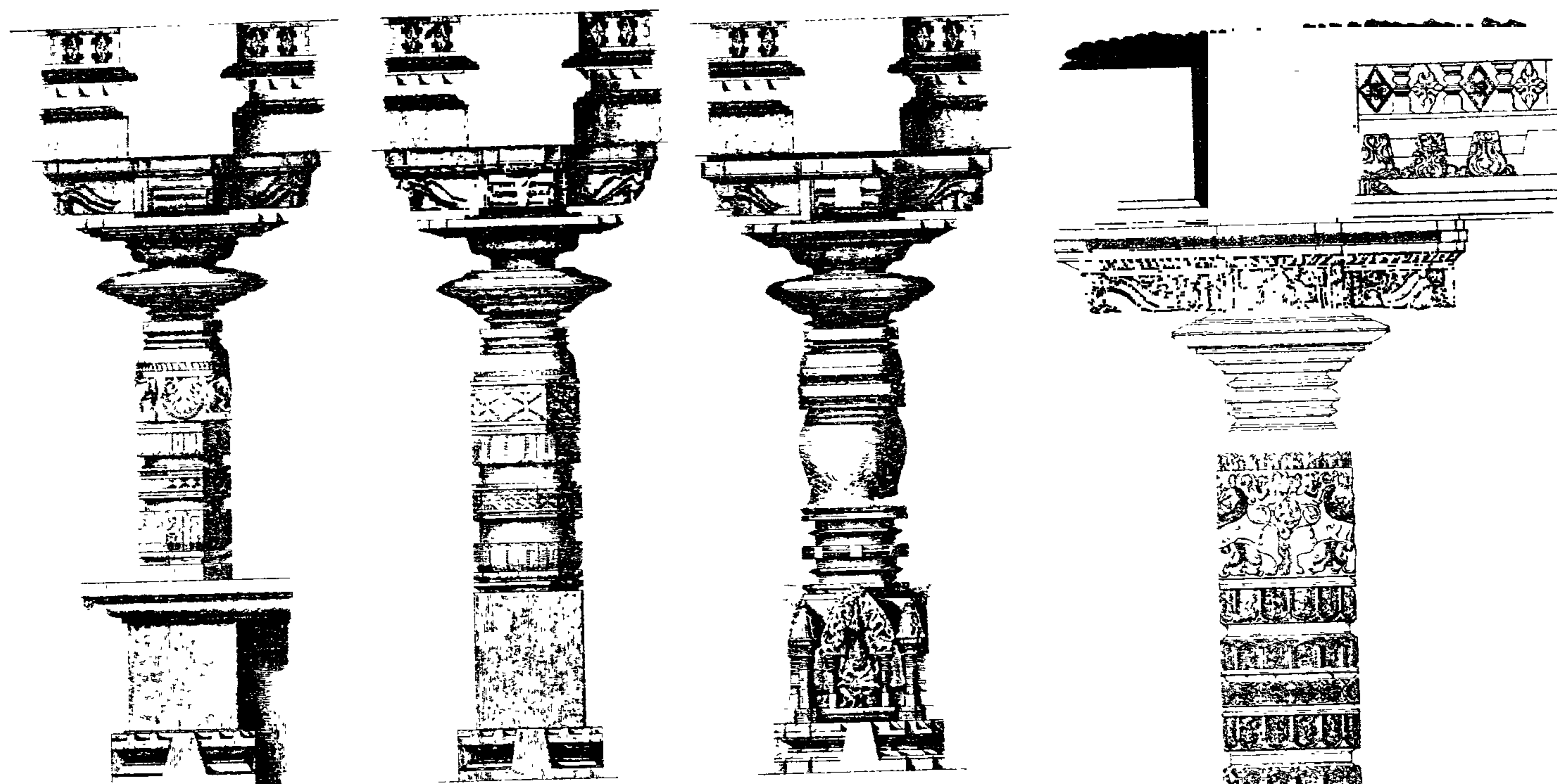


HANGAL AND BANKAPUR: PLANS OF THE TEMPLES OF TARAKESVARA AND ARVATTUKHAMBADA.

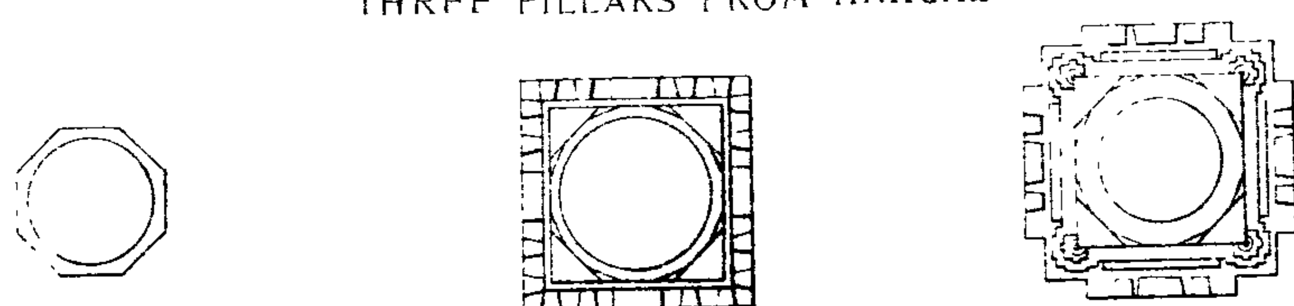


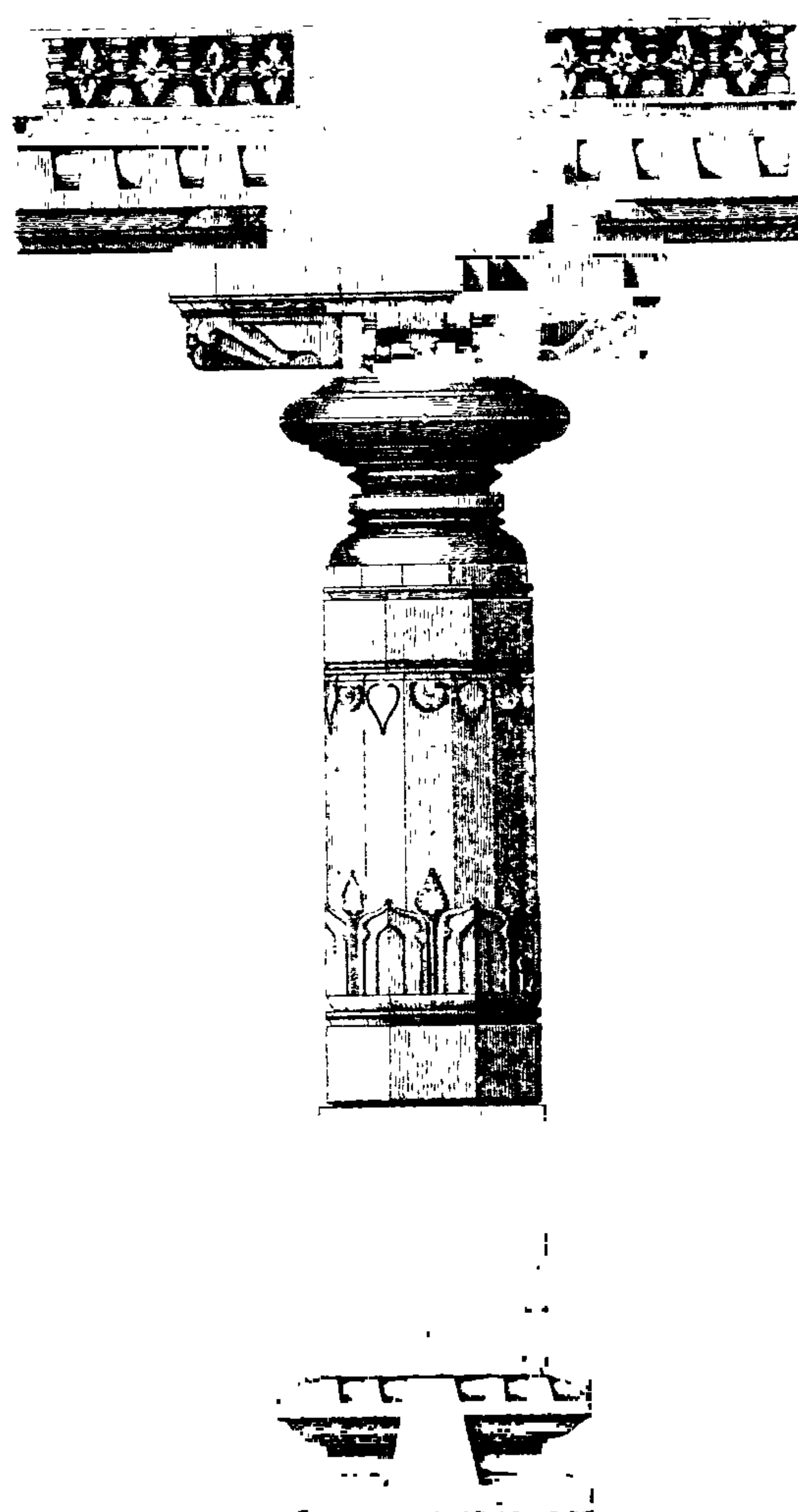
SCALE OF 5   5   10   15 FEET

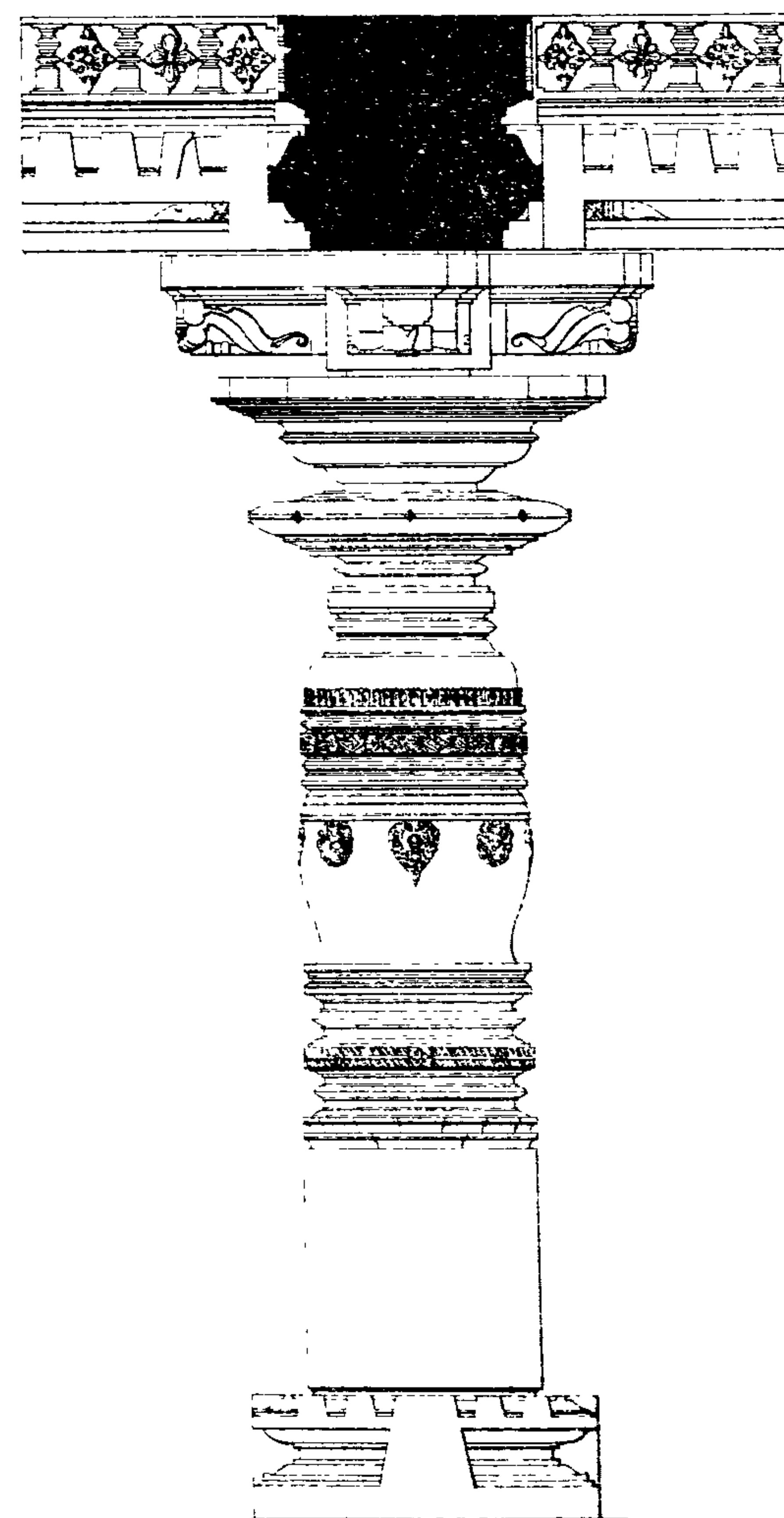
HANGAL: DOMICAL CEILING IN THE TEMPLE OF TARAKESVARA



THREE PILLARS FROM HANGAL



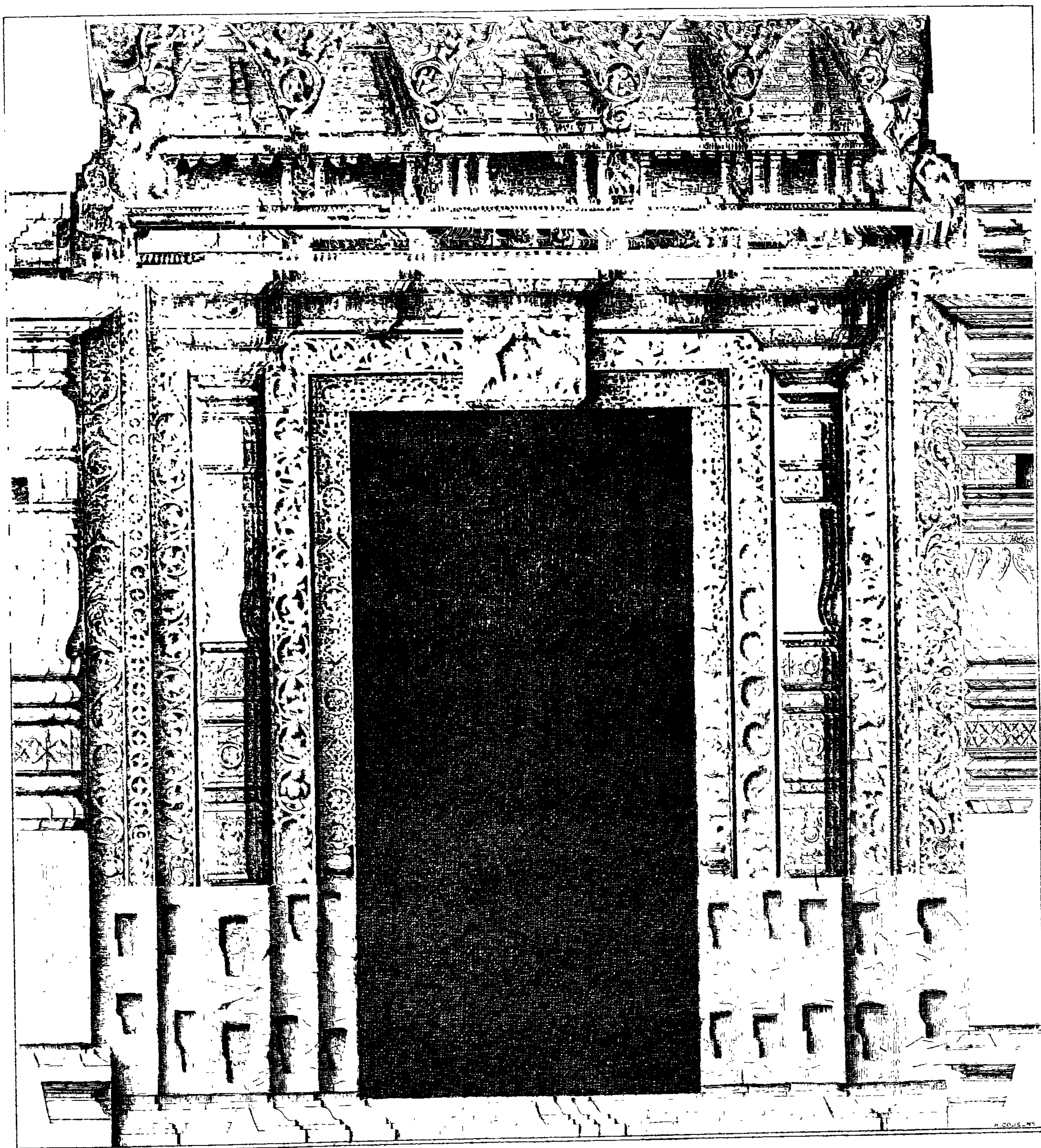




Scale of 12" 1 2 3 4 5 Feet

Scale of 12" 1 2 3 4 5 Feet

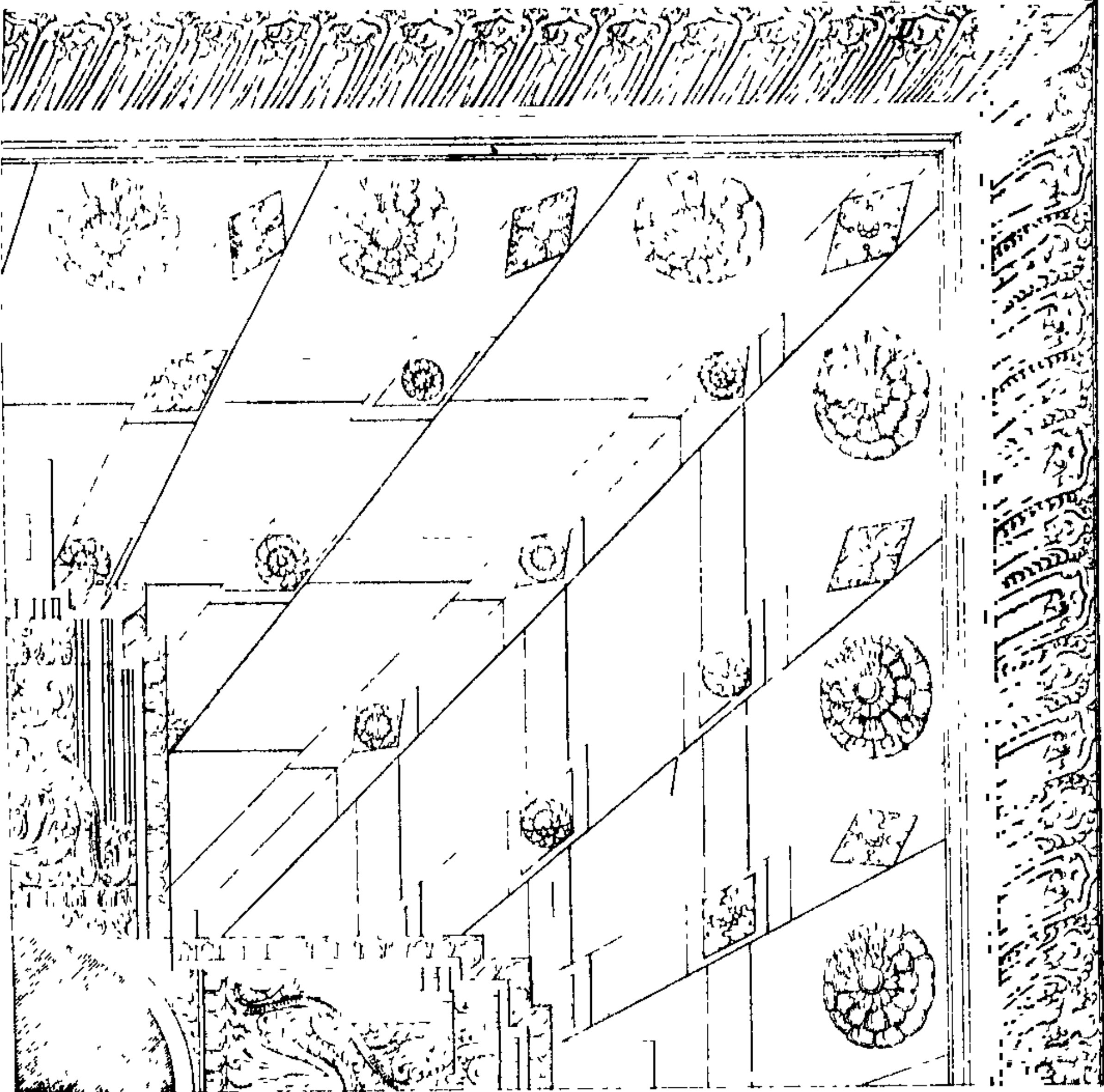
HANGAL AND BANKAPUR: PILLARS FROM THE TEMPLES OF TARAKESVARA AND ARVATTUKHAMBADA.

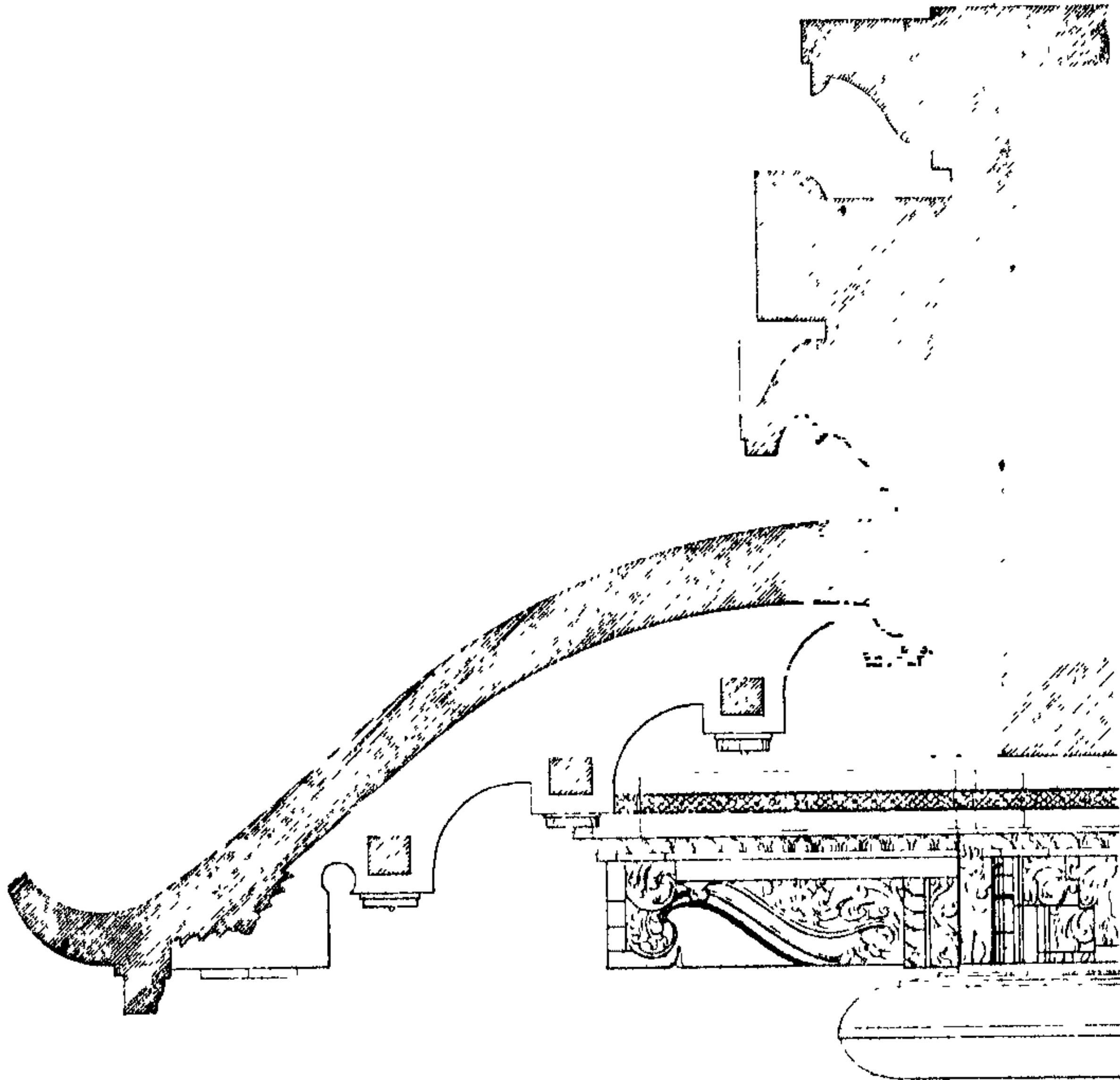


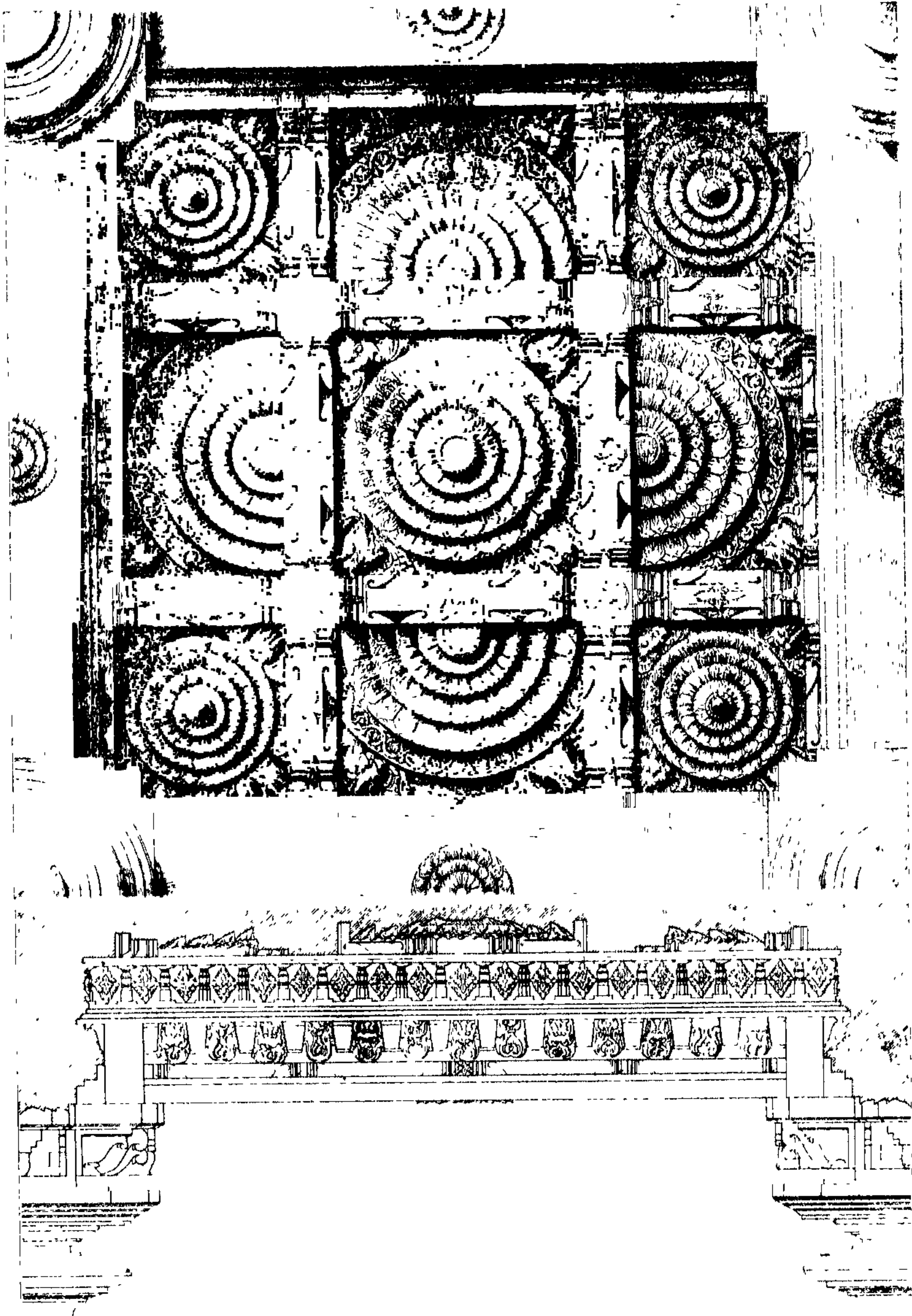
SCALE OF 12' . 1 2 3 4 5 6 7 8 FEET

BANKAPUR: DOORWAY IN THE TEMPLE OF ARVATTUKHAMBADA.

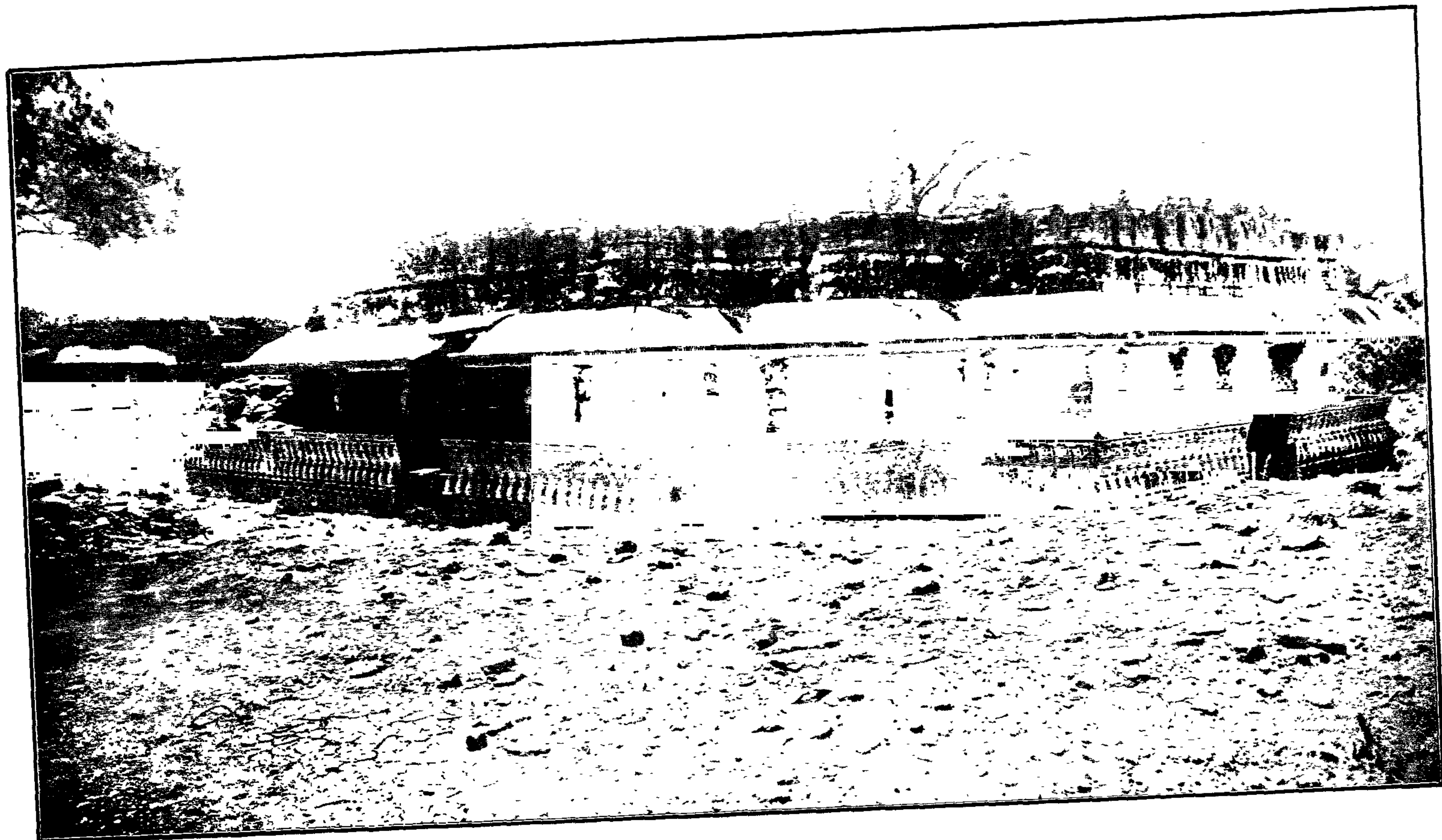
PLATE XCIII



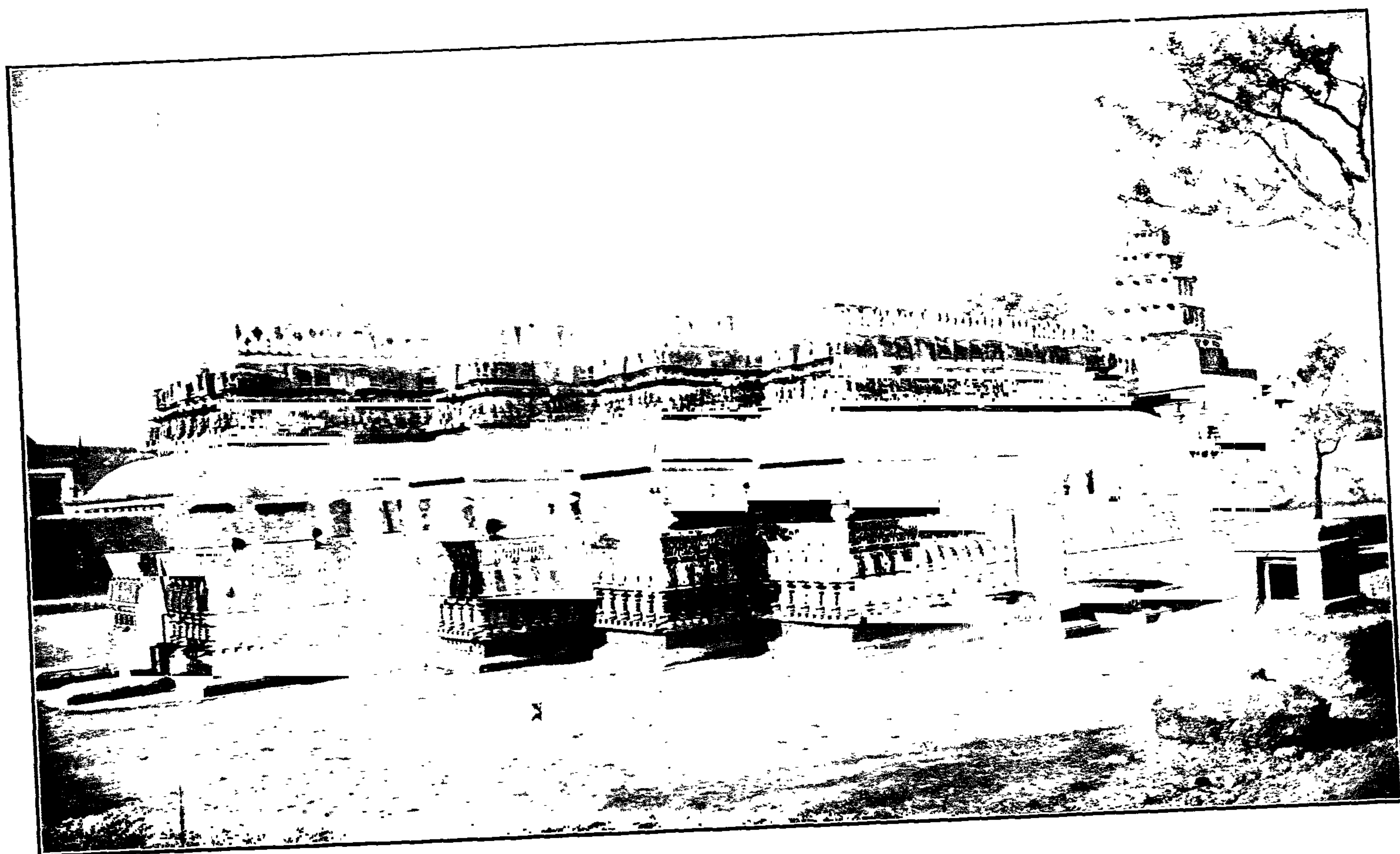




BANKAPUR: DETAILS OF CORNICE, AND CEILING FROM ARVATTUKHAMBADA.



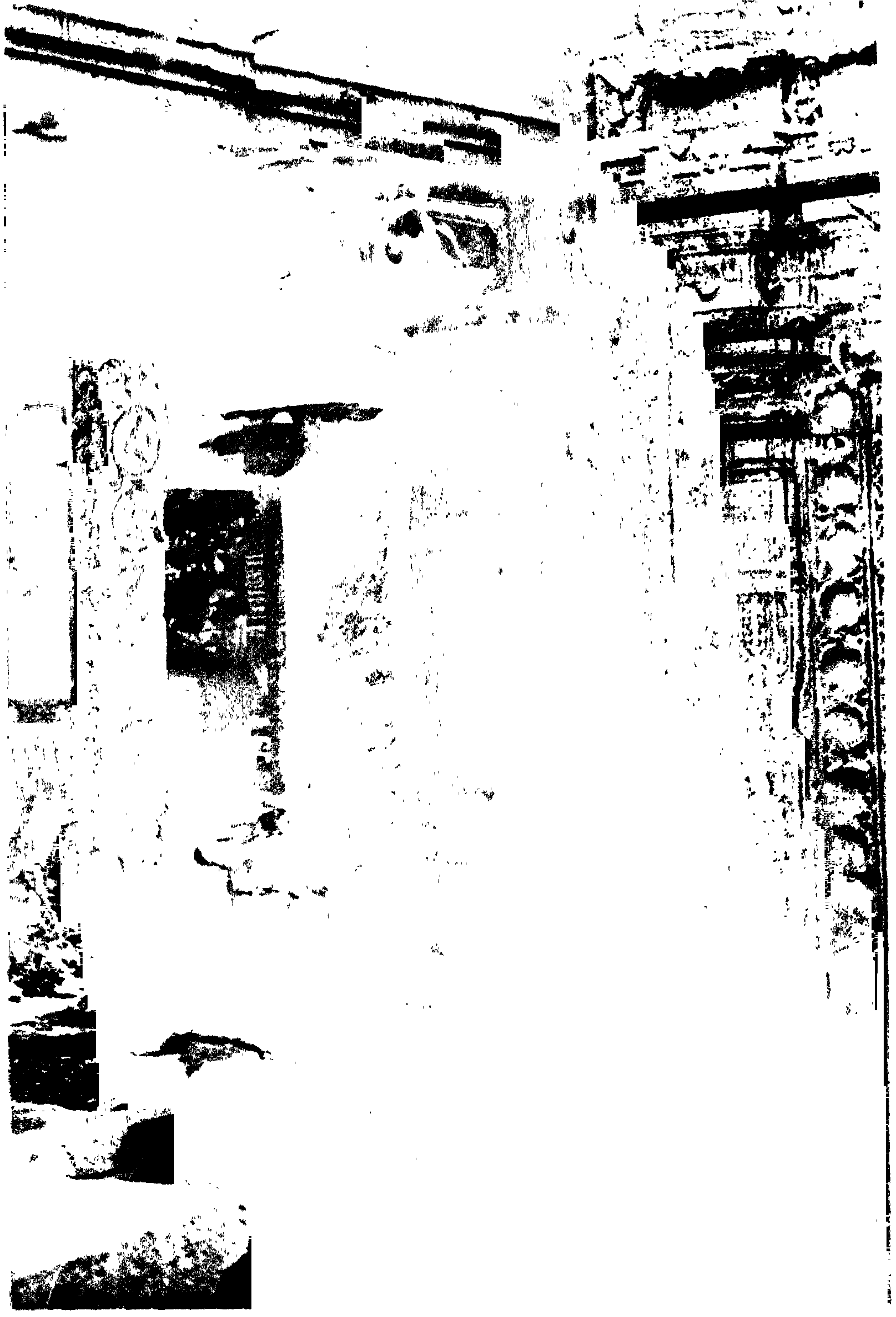
BANKAPUR: THE TEMPLE OF ARVATTUKHAMBADA



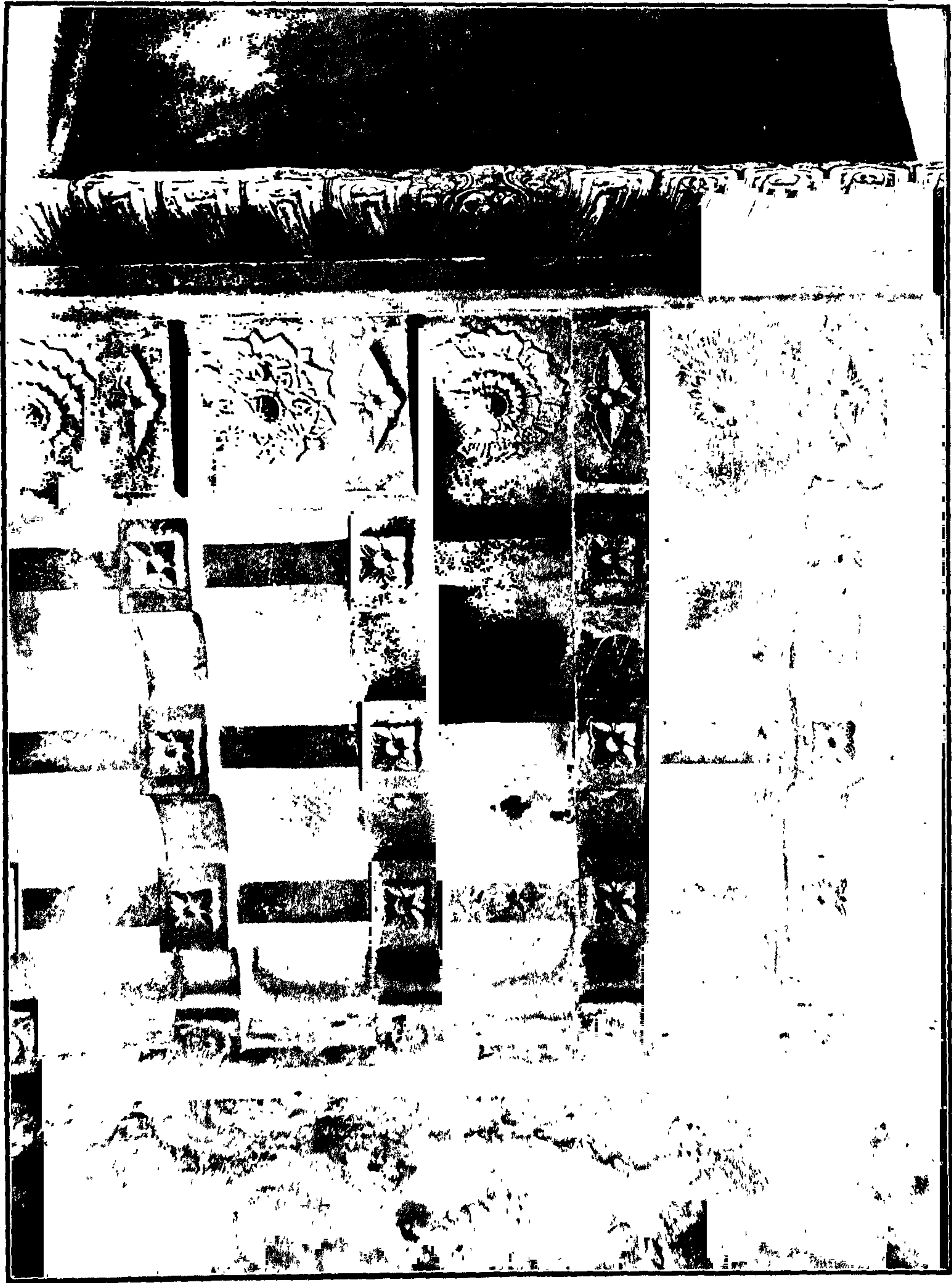
KUNDGOL: THE TEMPLE OF SAMBHULINGA.



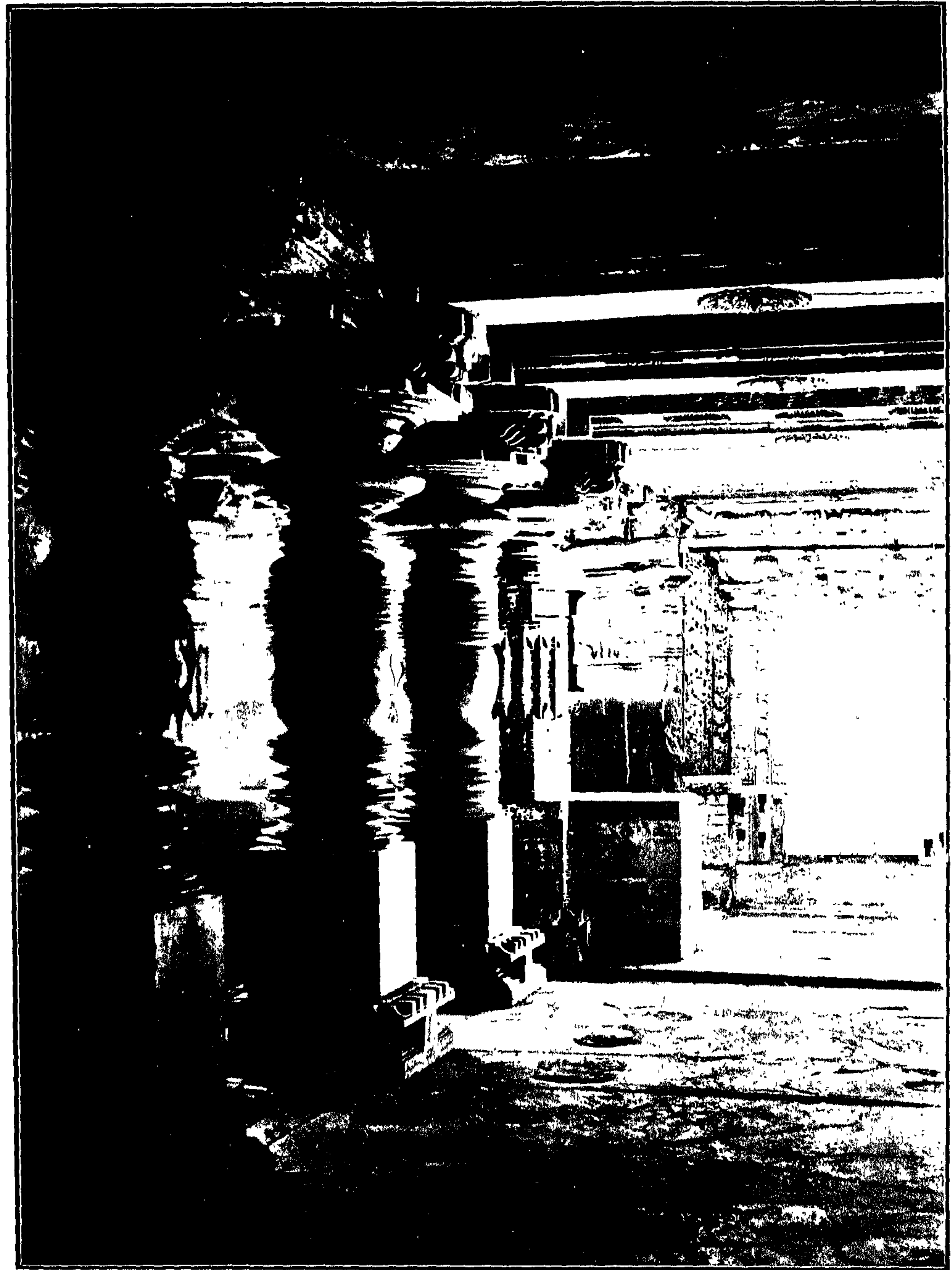
BANKAPUR: PILLAR IN THE EAST PORCH OF ARVATTUKHAMBADA.



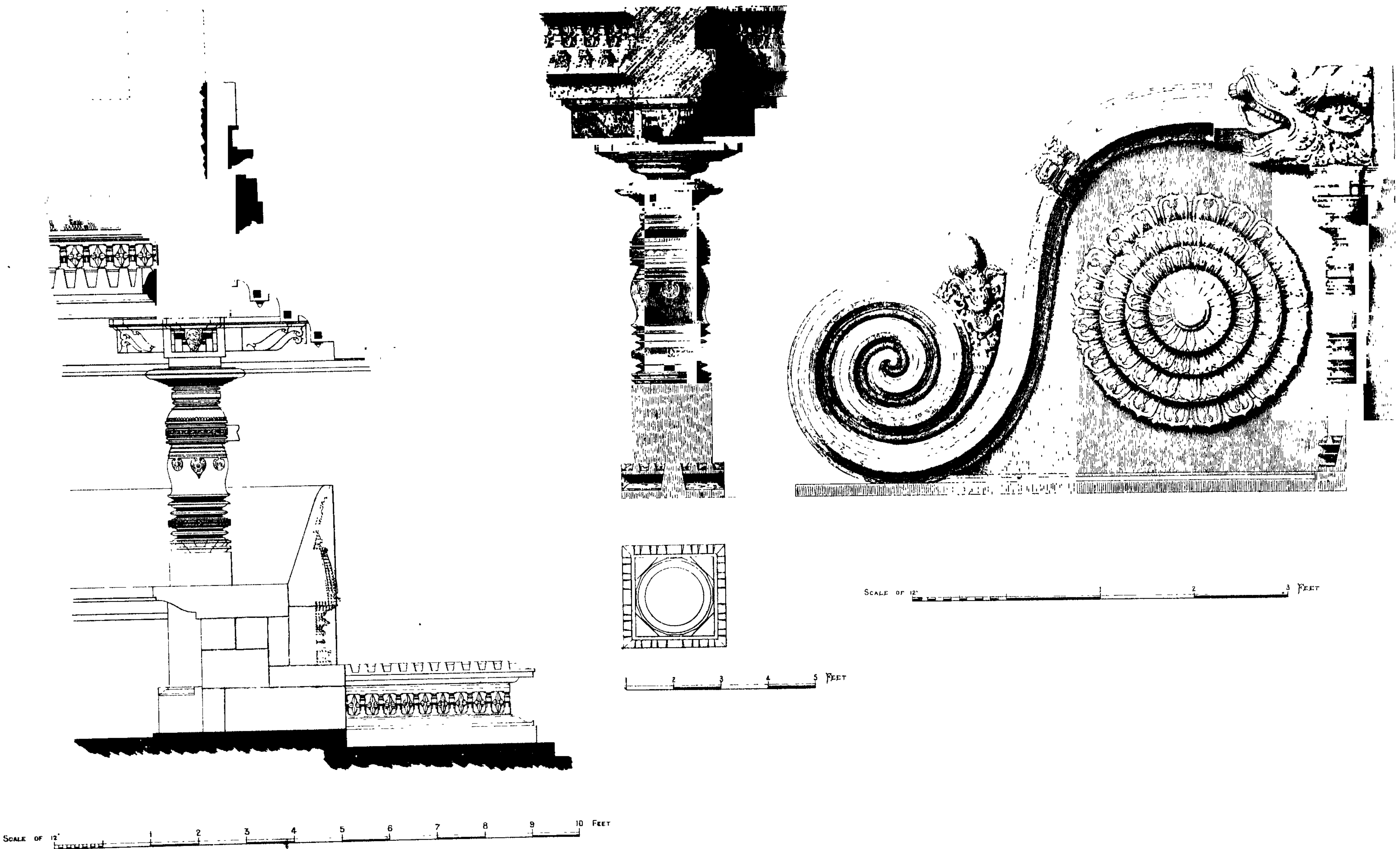
BANKAPUR: DAMAGED WINDOW IN THE TEMPLE OF ARVATTUKHAMBADA.



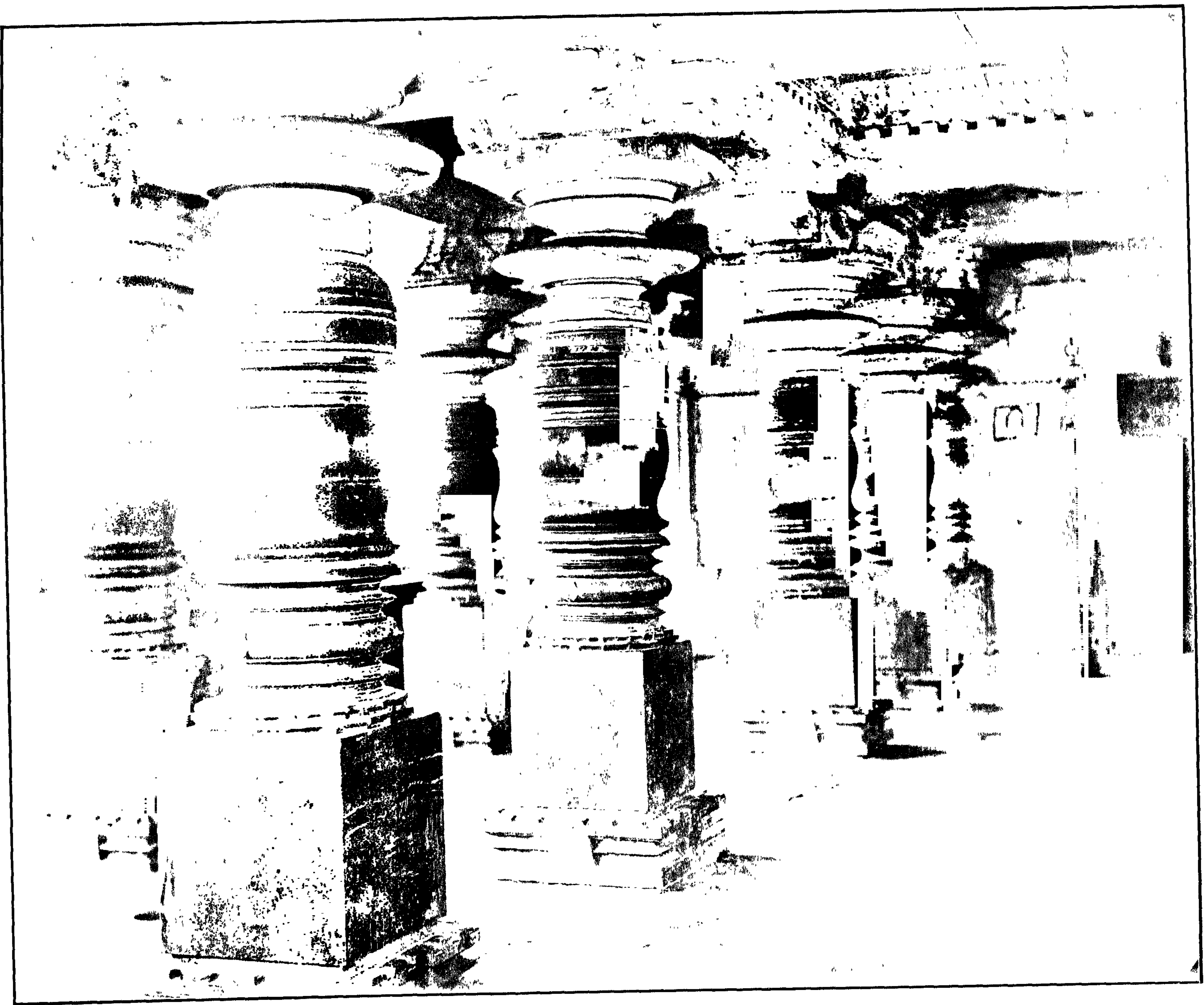
BANKAPUR: UNDER SIDE OF CORNICE OF ARVATTUKHAMBADA



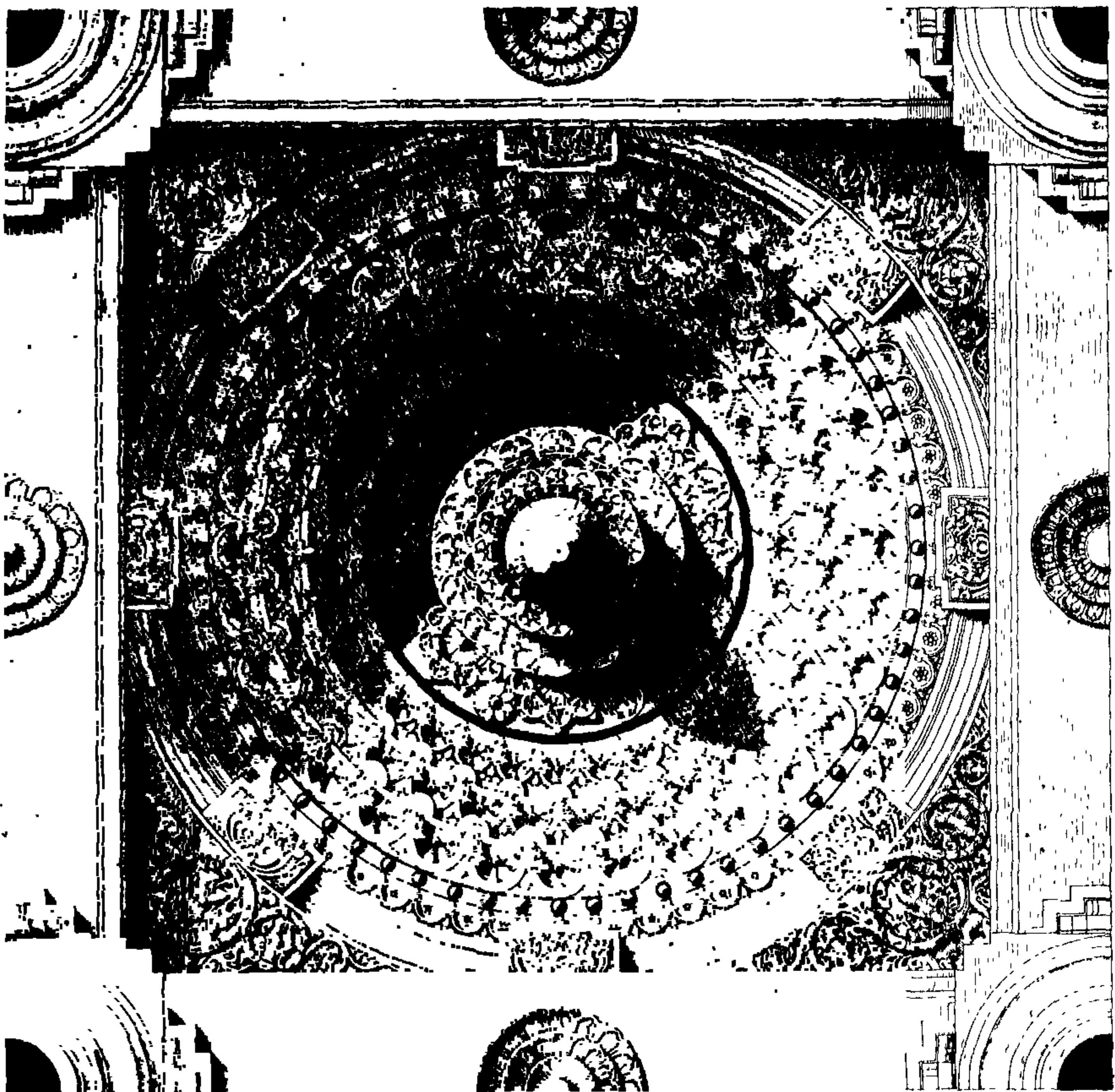
BANKAPUR: PILLARS IN THE HALL OF ARVATTUKHAMBADA.

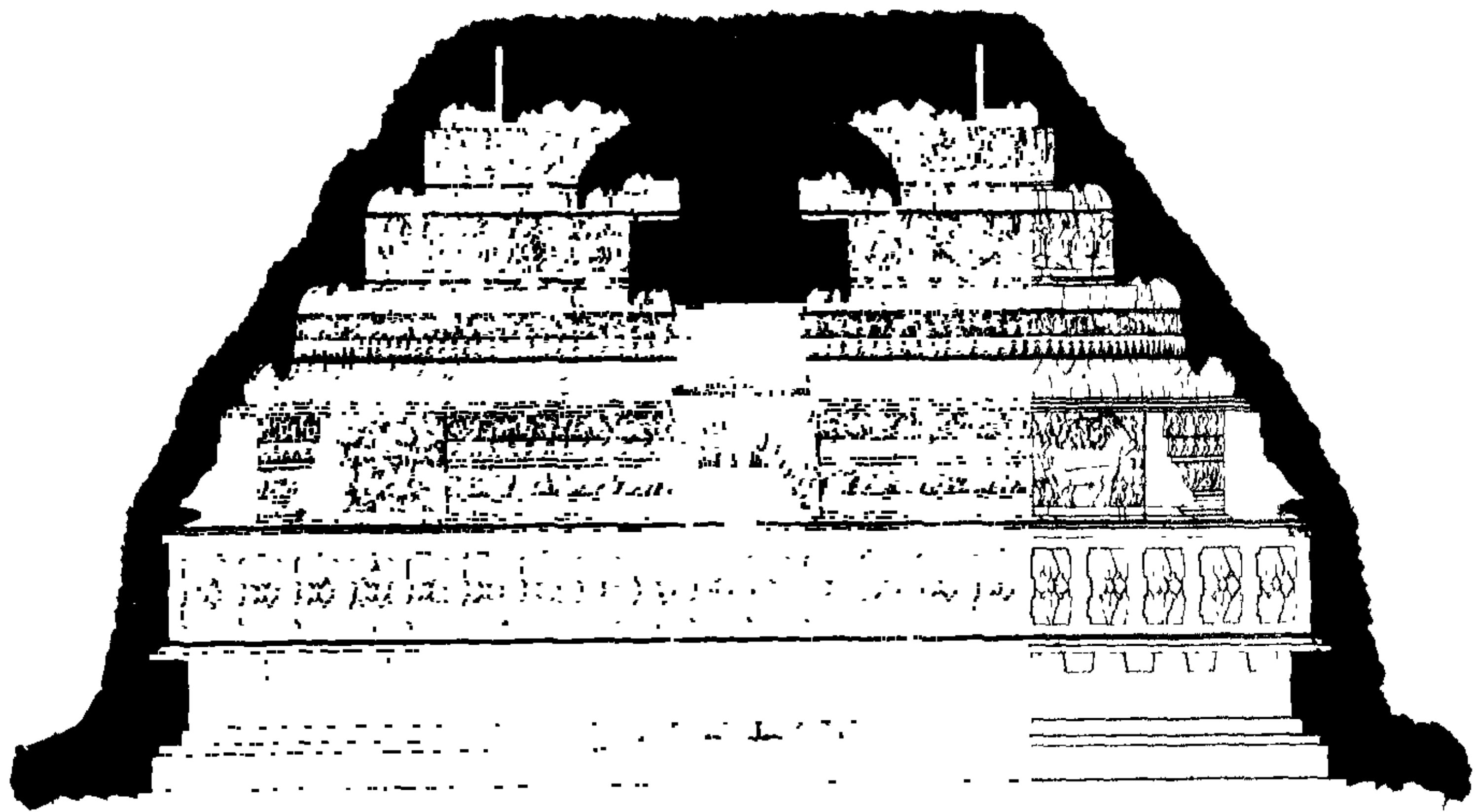


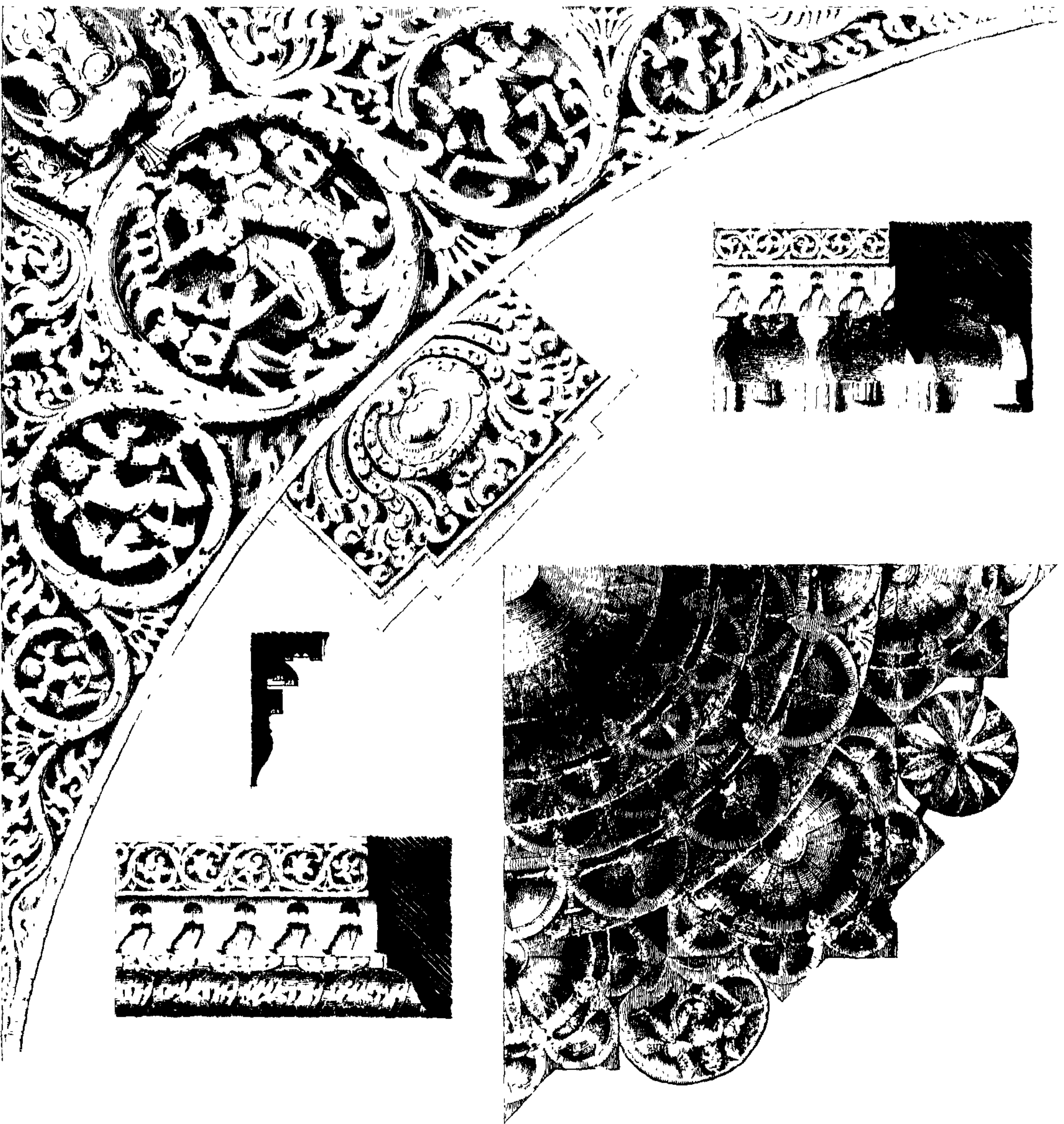
KUNDGOL: SECTION OF CORNICE, PILLAR, AND SIDE OF DOOR STEPS FROM THE TEMPLE OF SAMBHULINGA.



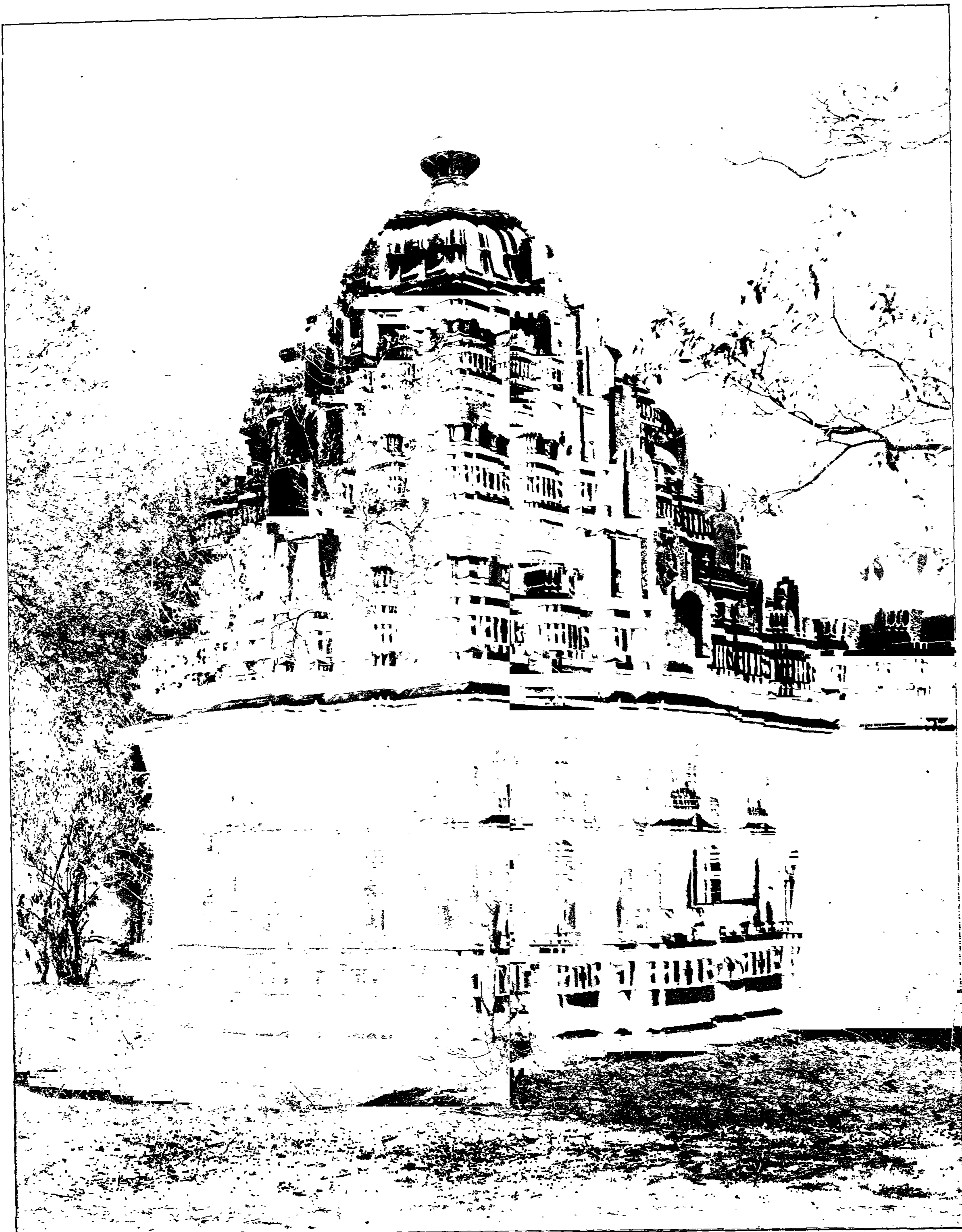
ANAVATTI: INTERIOR OF THE TEMPLE OF KAITHABESVARA.



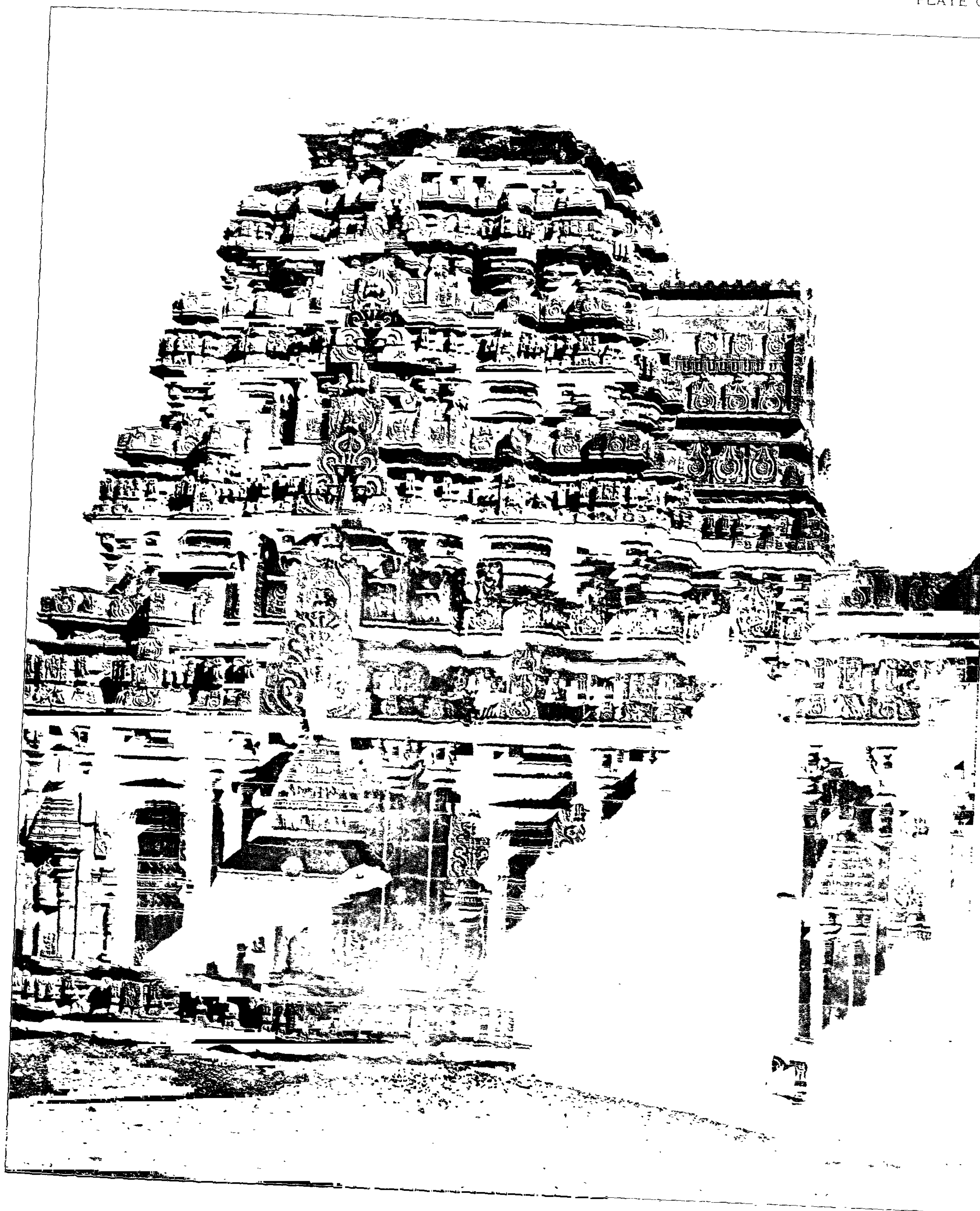




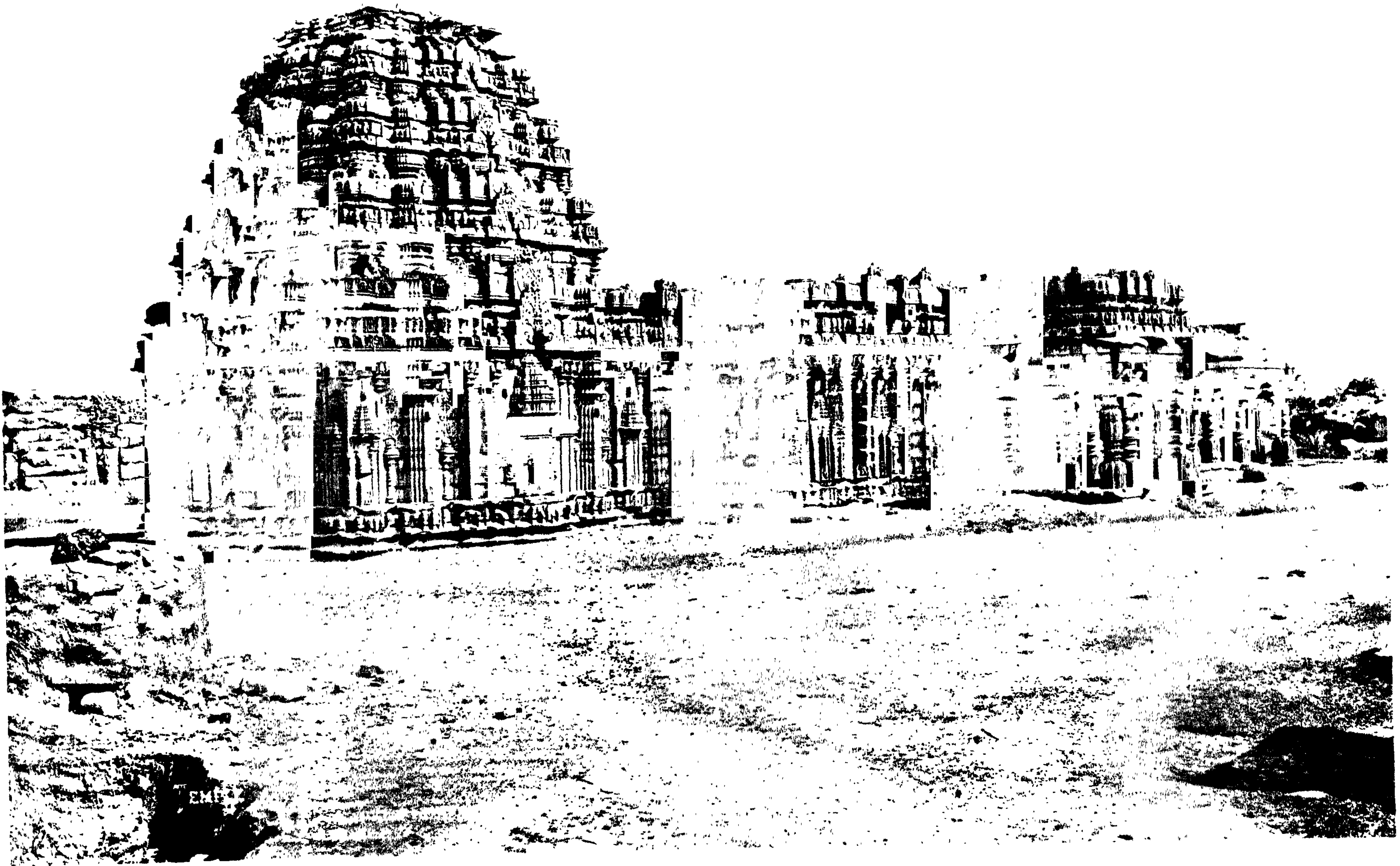
ANNAVATTI: DOMED CEILING AND DETAILS FROM THE TEMPLE OF KAITHABESVARA



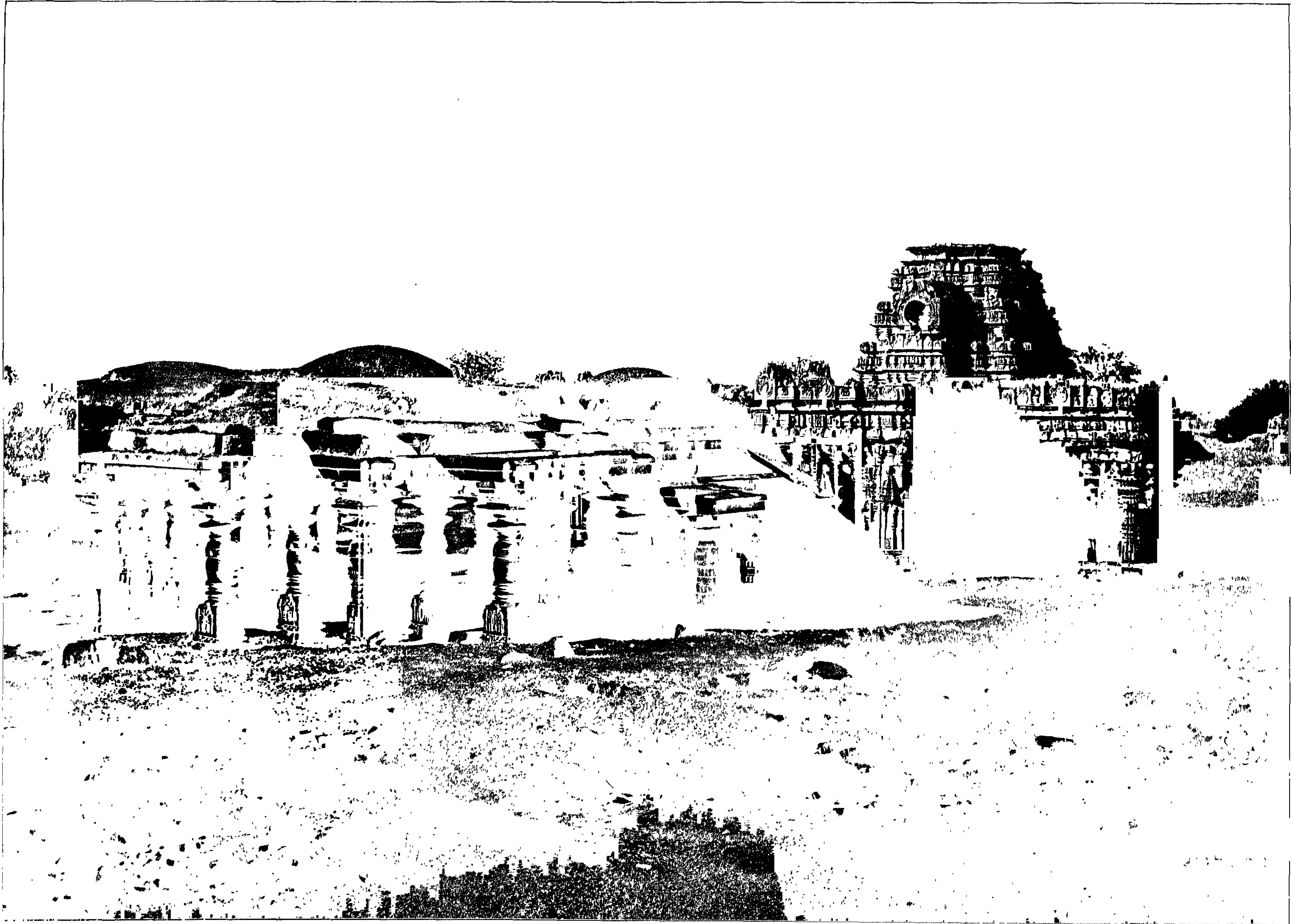
TILIVALLI: SHRINE WALLS AND TOWER OF SANTESVARA.



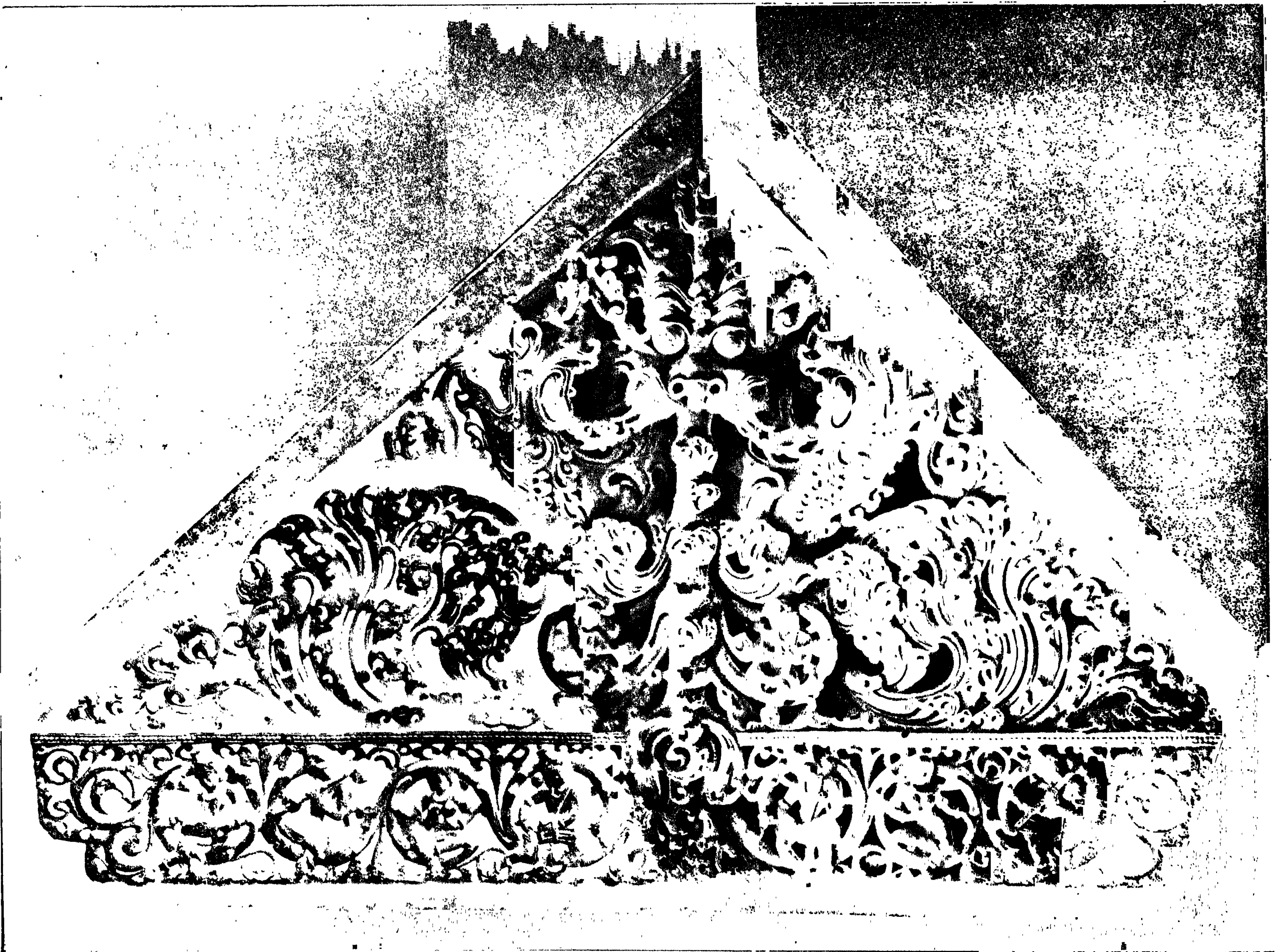
ITTAGI: SHRINE WALLS OF THE TEMPLE OF MAHADEVA.



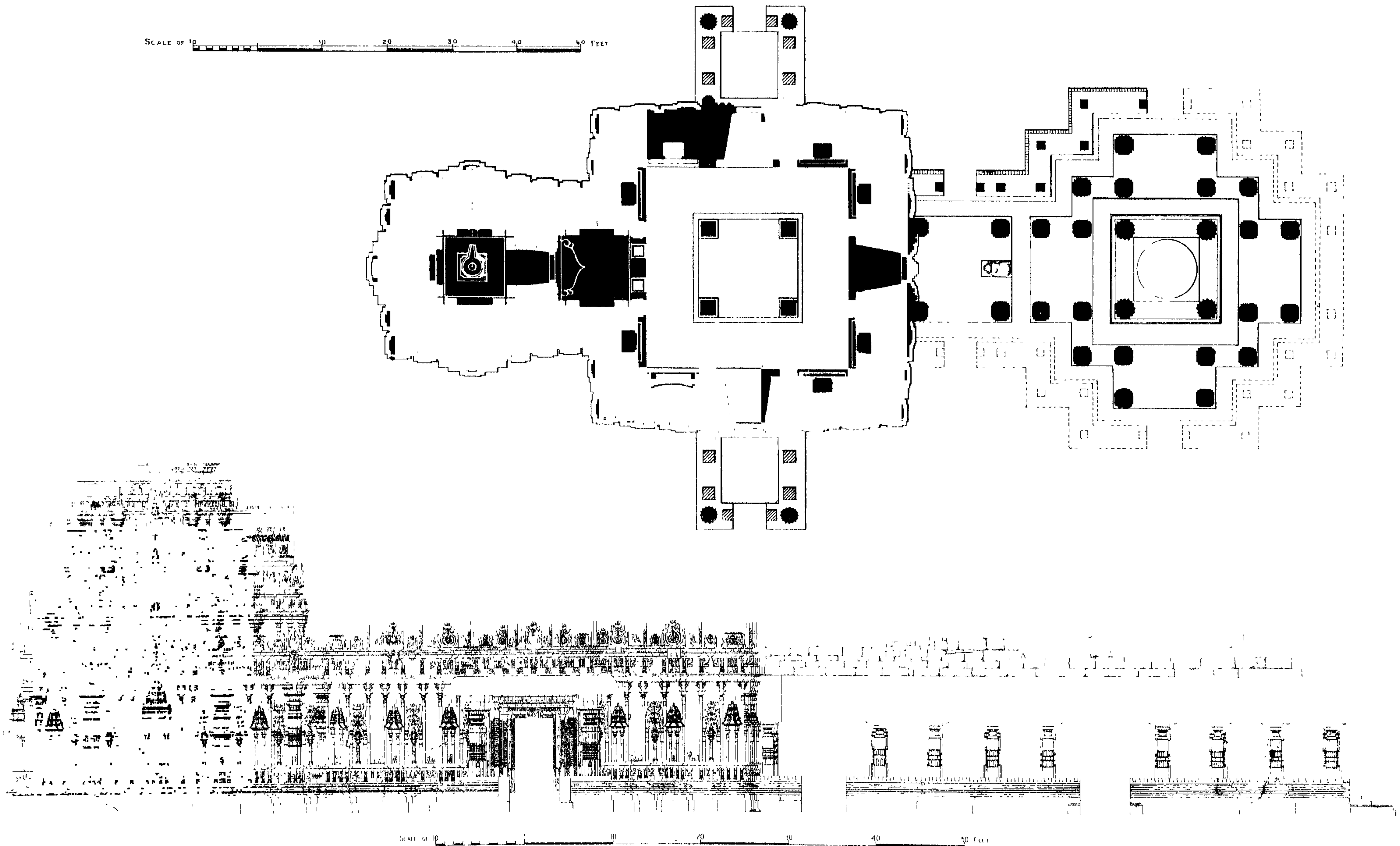
ITTAGI: THE TEMPLE OF MAHADEVA, FROM THE S. W.



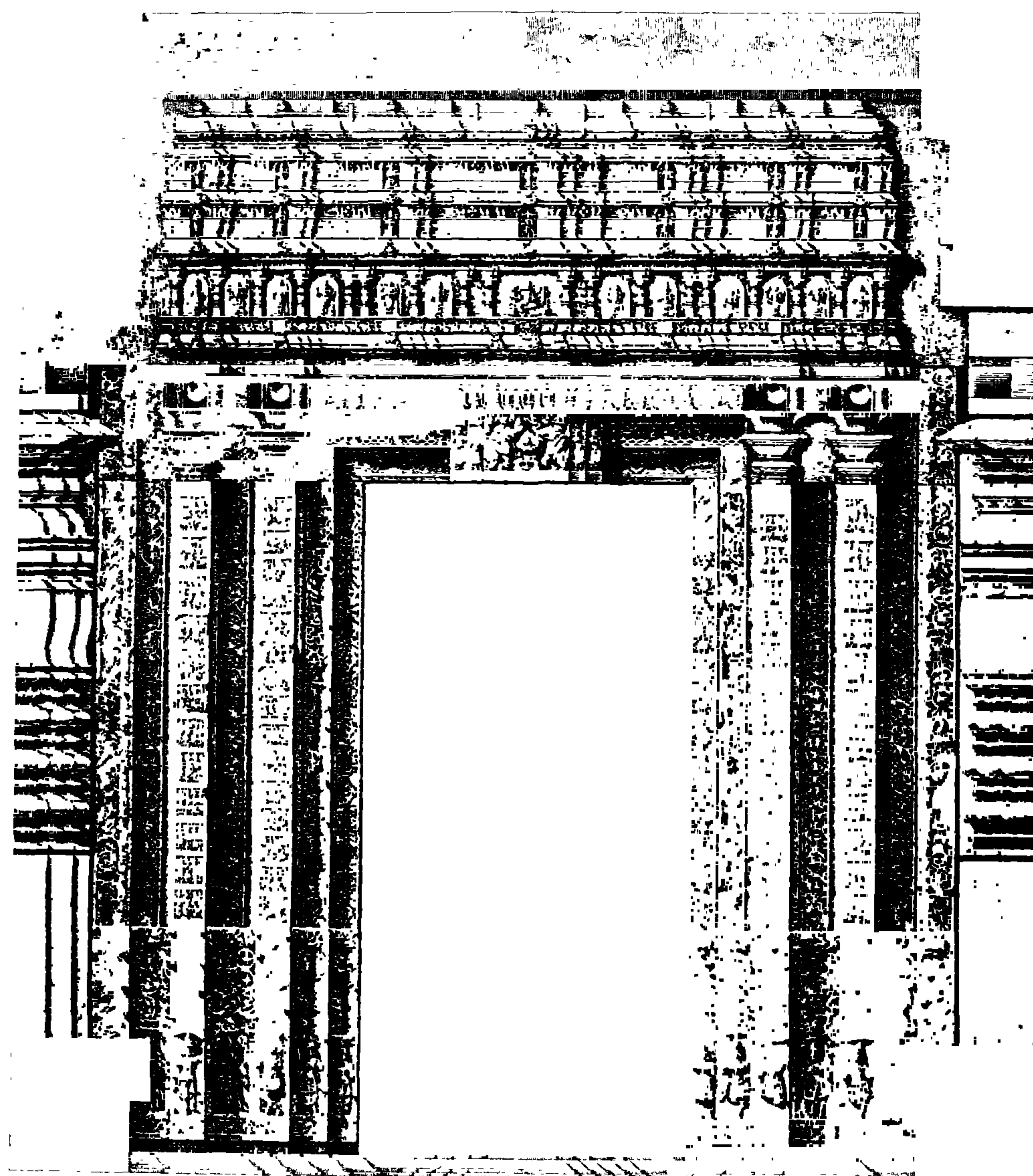
ITTAGI: THE TEMPLE OF MAHADEVA FROM THE N. E.



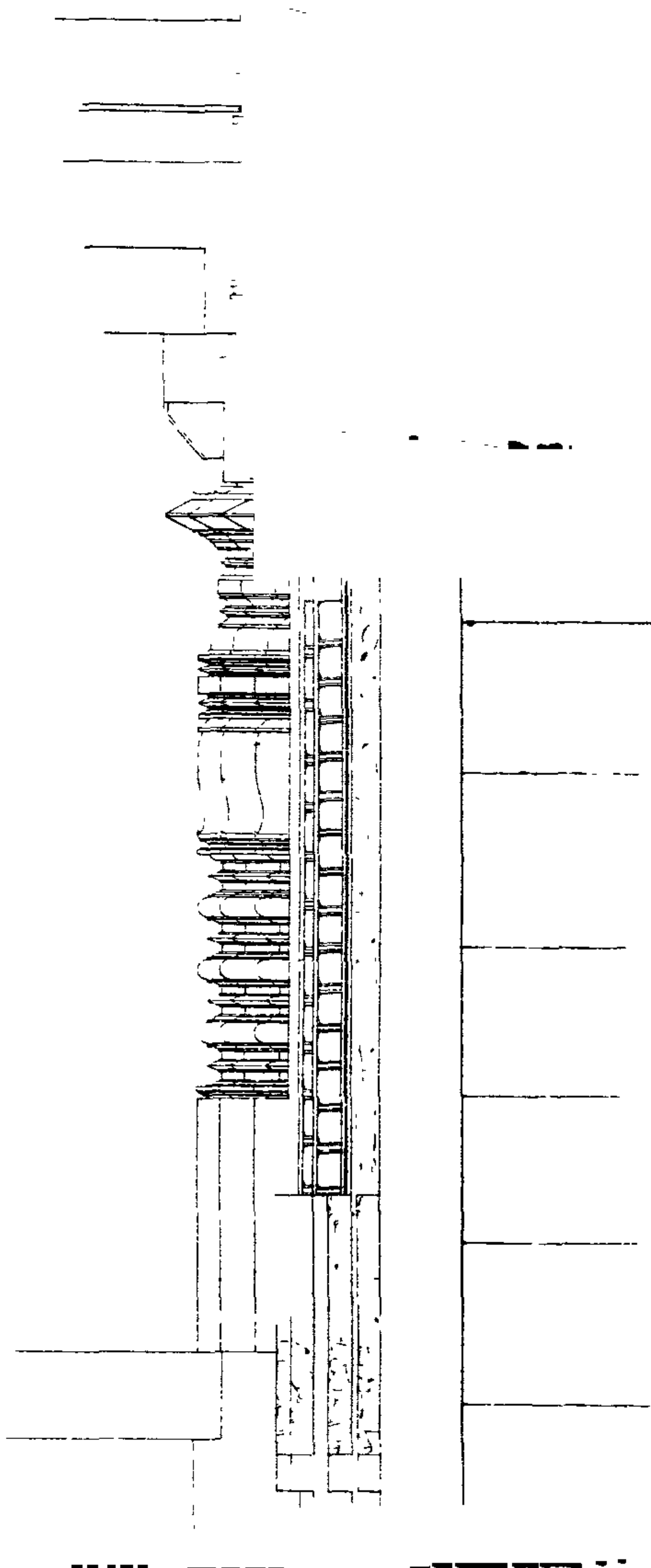
ITTAGI: CORNER SLAB OF THE CENTRAL CEILING OF THE HALL OF MAHADEVA.



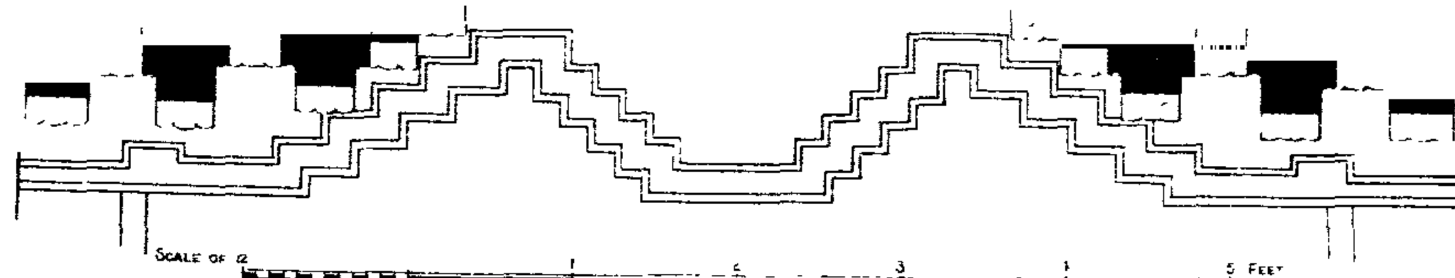
PLAN AND ELEVATION OF THE TEMPLE OF MAHADEVA AT ITTAGI.



ELEVATION



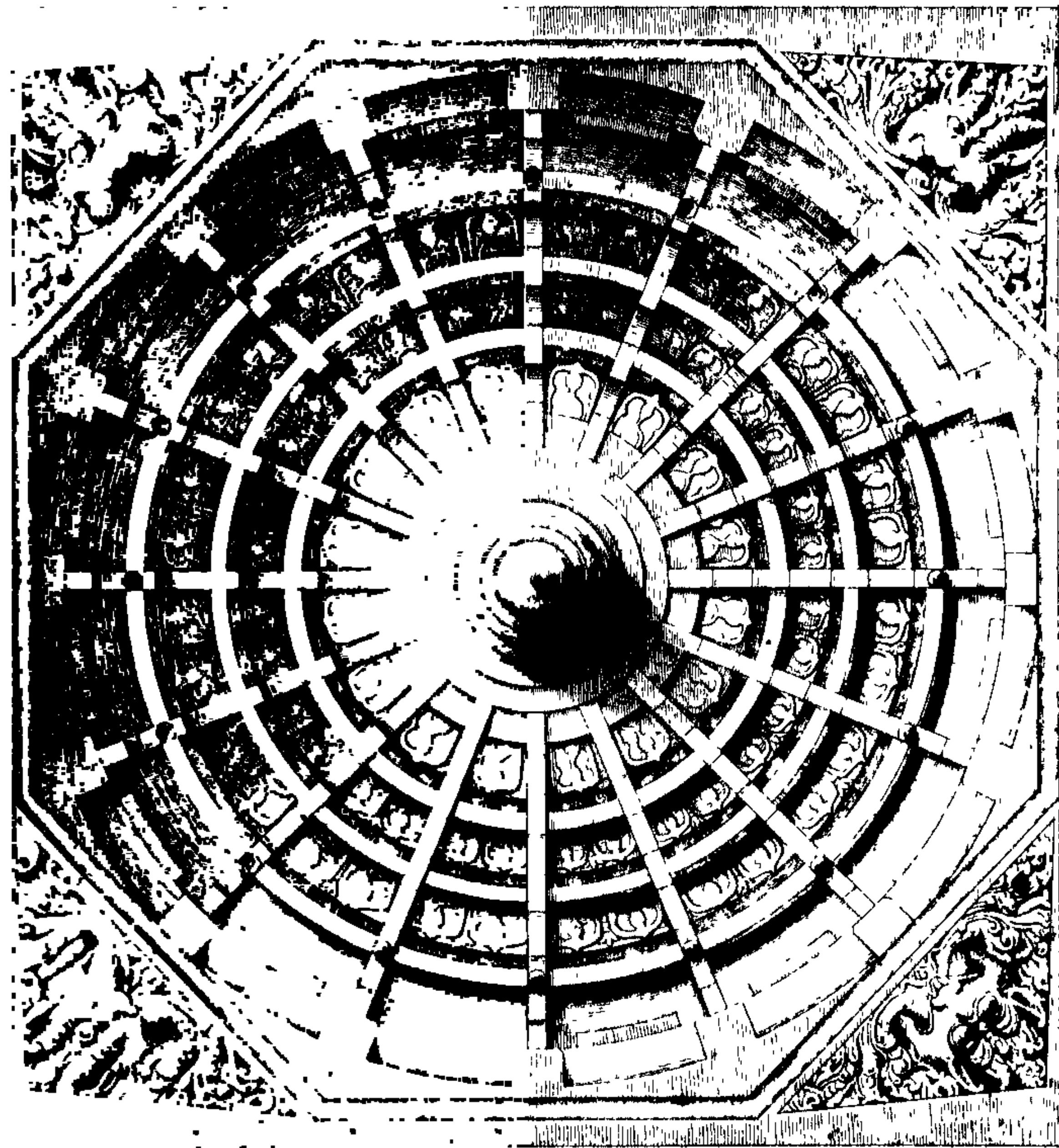
SECTION



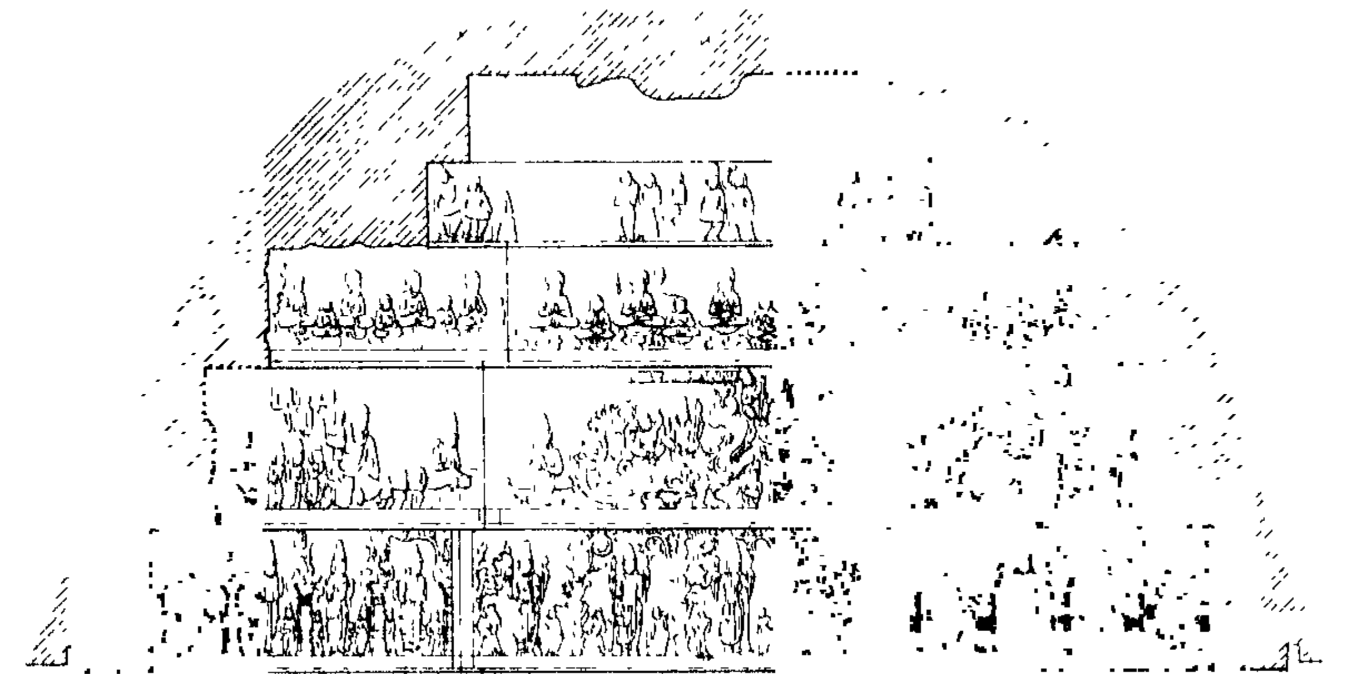
PLAN

ITTAGI: NORTH DOORWAY OF THE TEMPLE OF MAHADEVA.





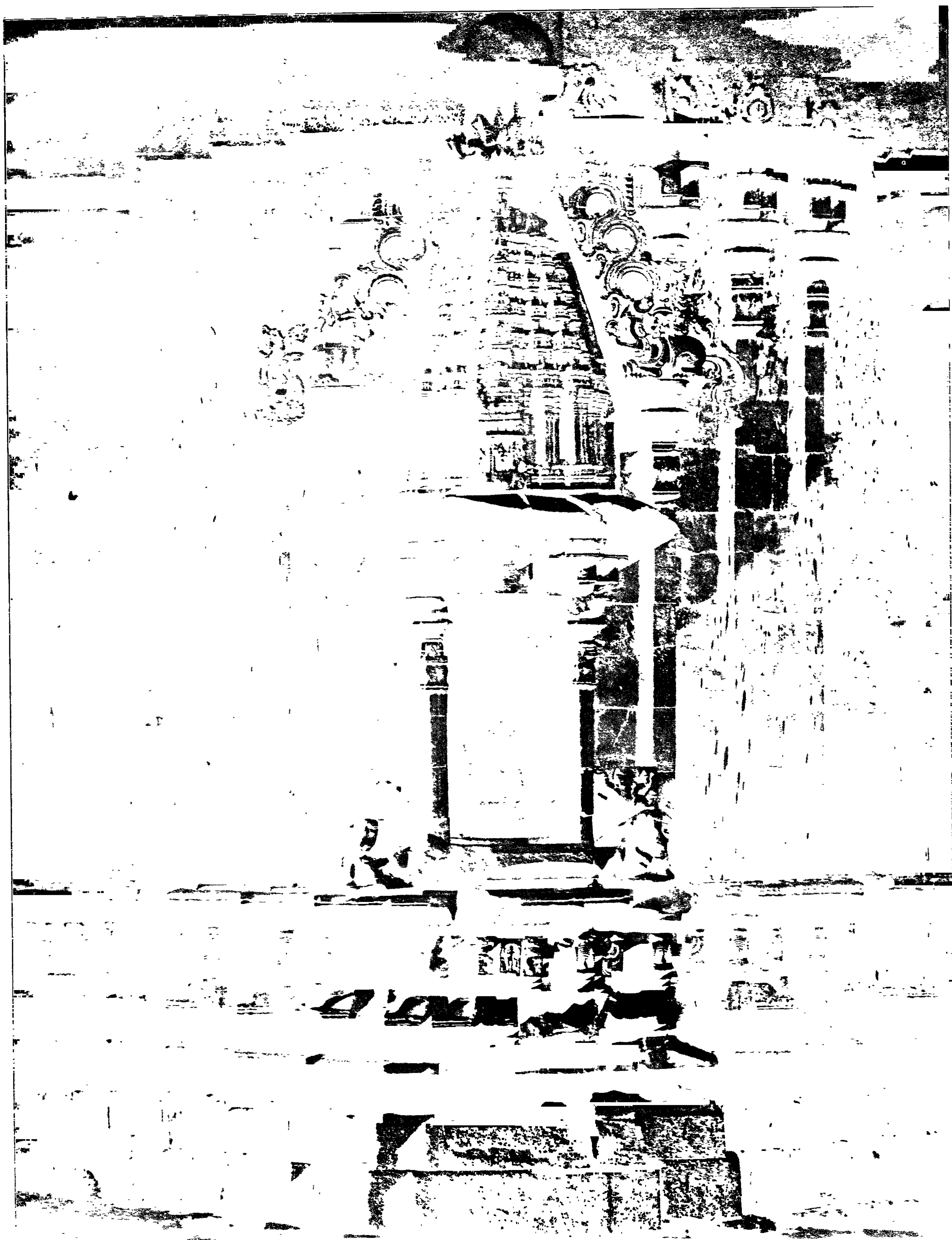




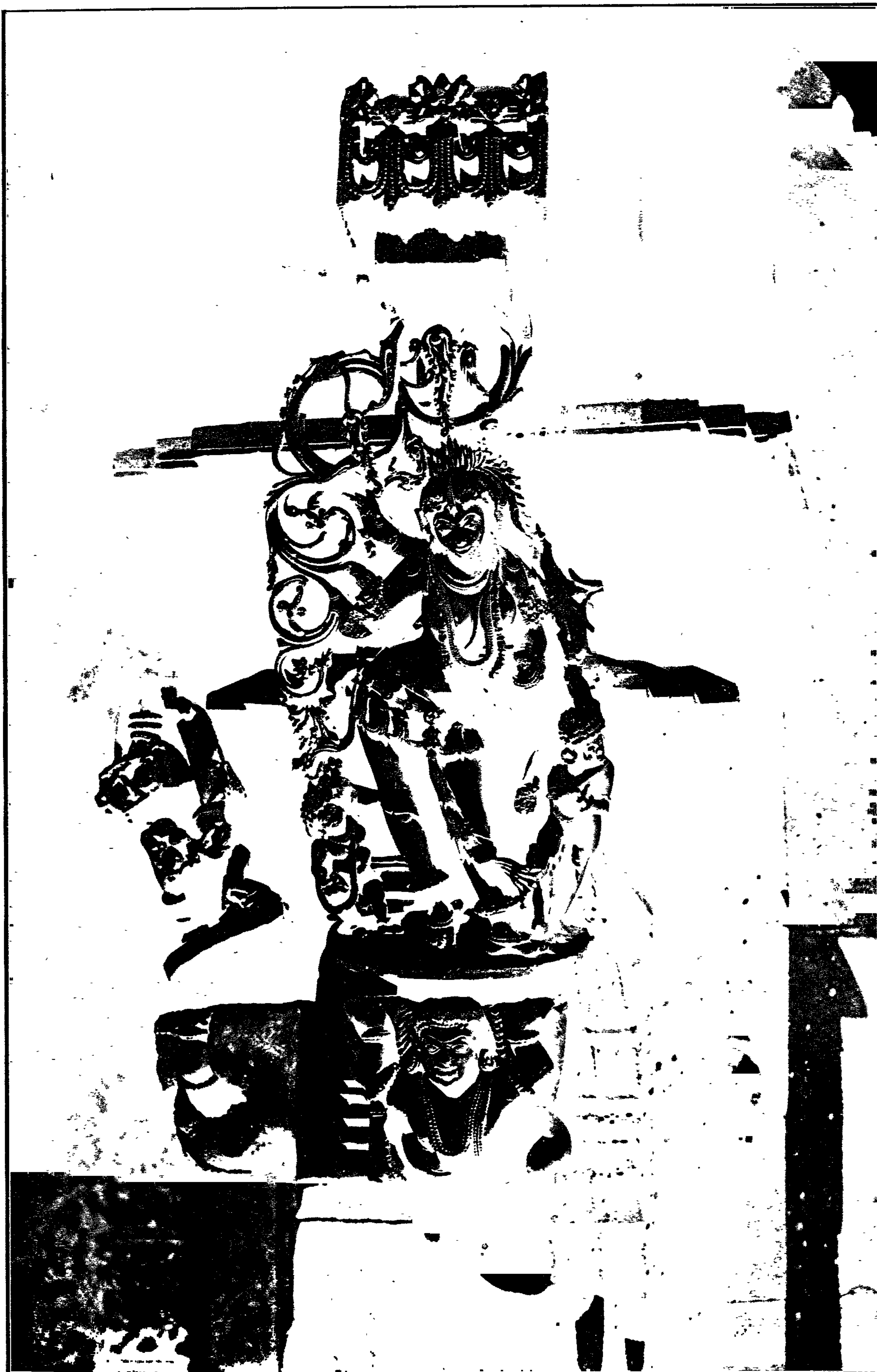
Scale of 12" 1 2 3 4 5 6 7 8 9 10 Feet.

Scale of 12 1 2 3 4 5 Feet

ITTAGI: TWO DOMED CEILINGS FROM THE TEMPLE OF MAHADEVA.



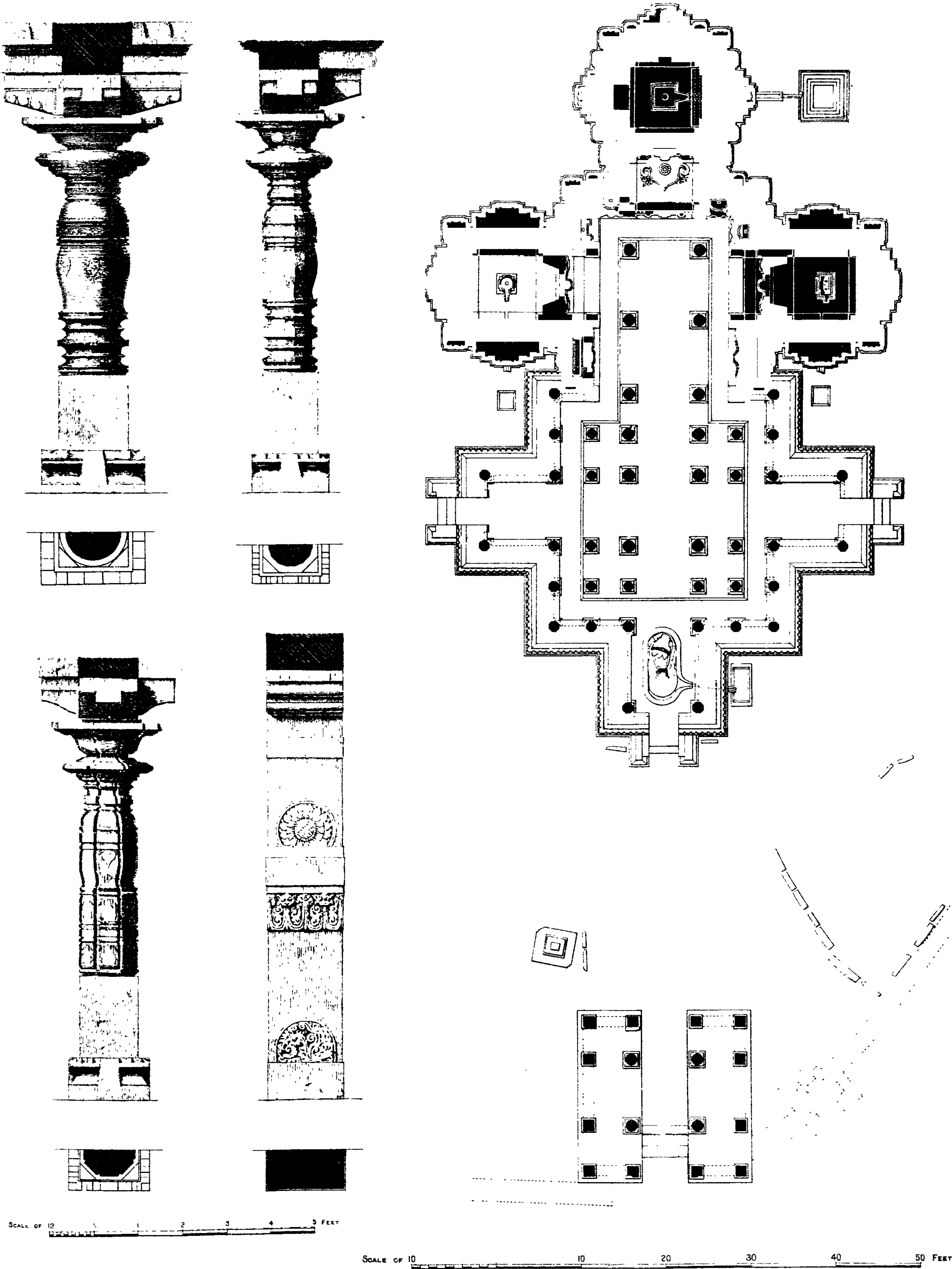
KURUVATTI: WALLS OF THE TEMPLE OF MALLIKARJUNA.



KURUVATTI: FIGURE BRACKET IN THE TEMPLE OF MALLIKARJUNA.



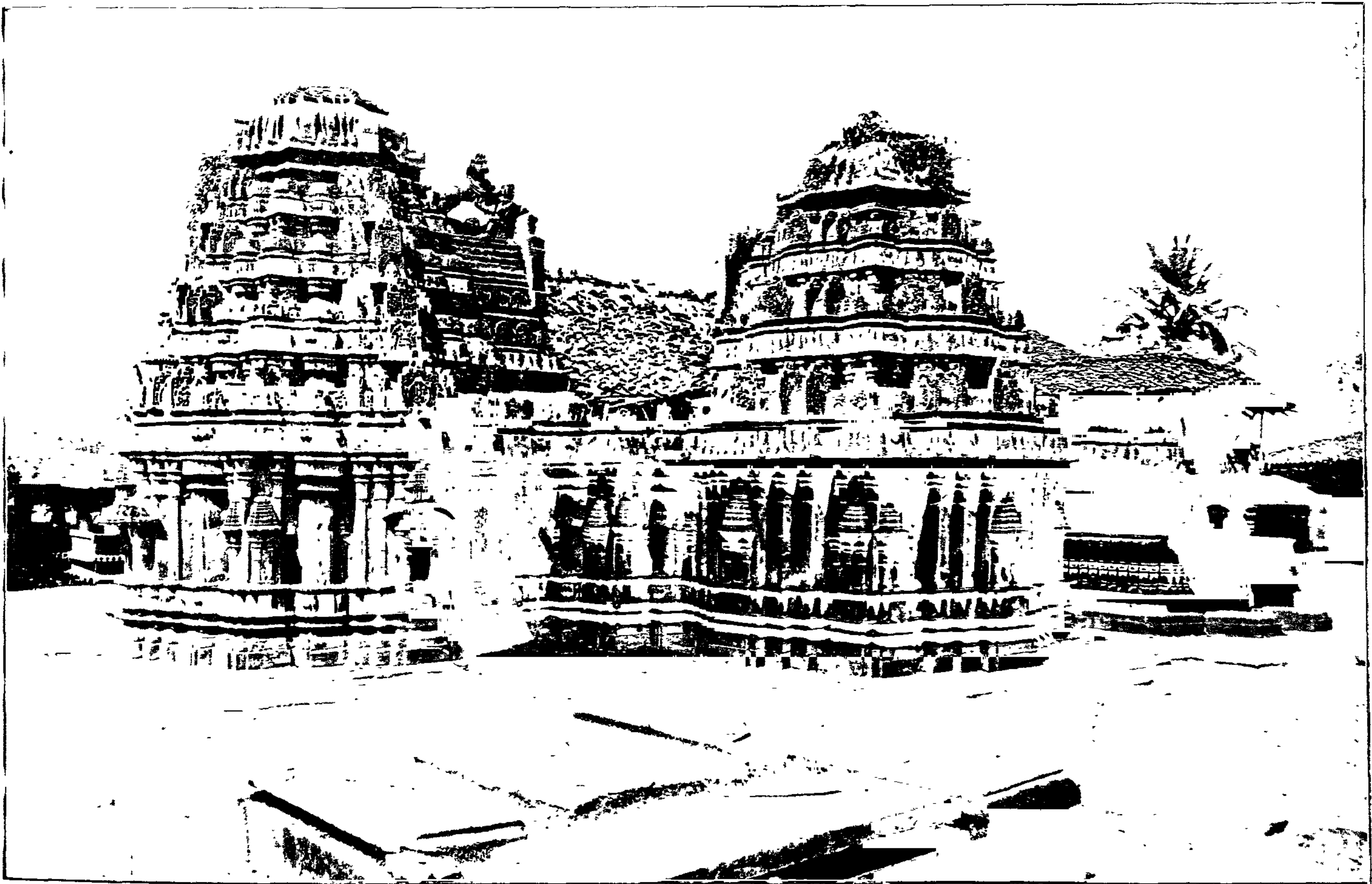
BALAGAMVE: HOYSALA GROUP OF SCULPTURE FROM KEDARESVARA.



BANAVASI AND BALAGAMVE: PILLARS FROM MADHUKESVARA AND PLAN OF KEDARESVARA.



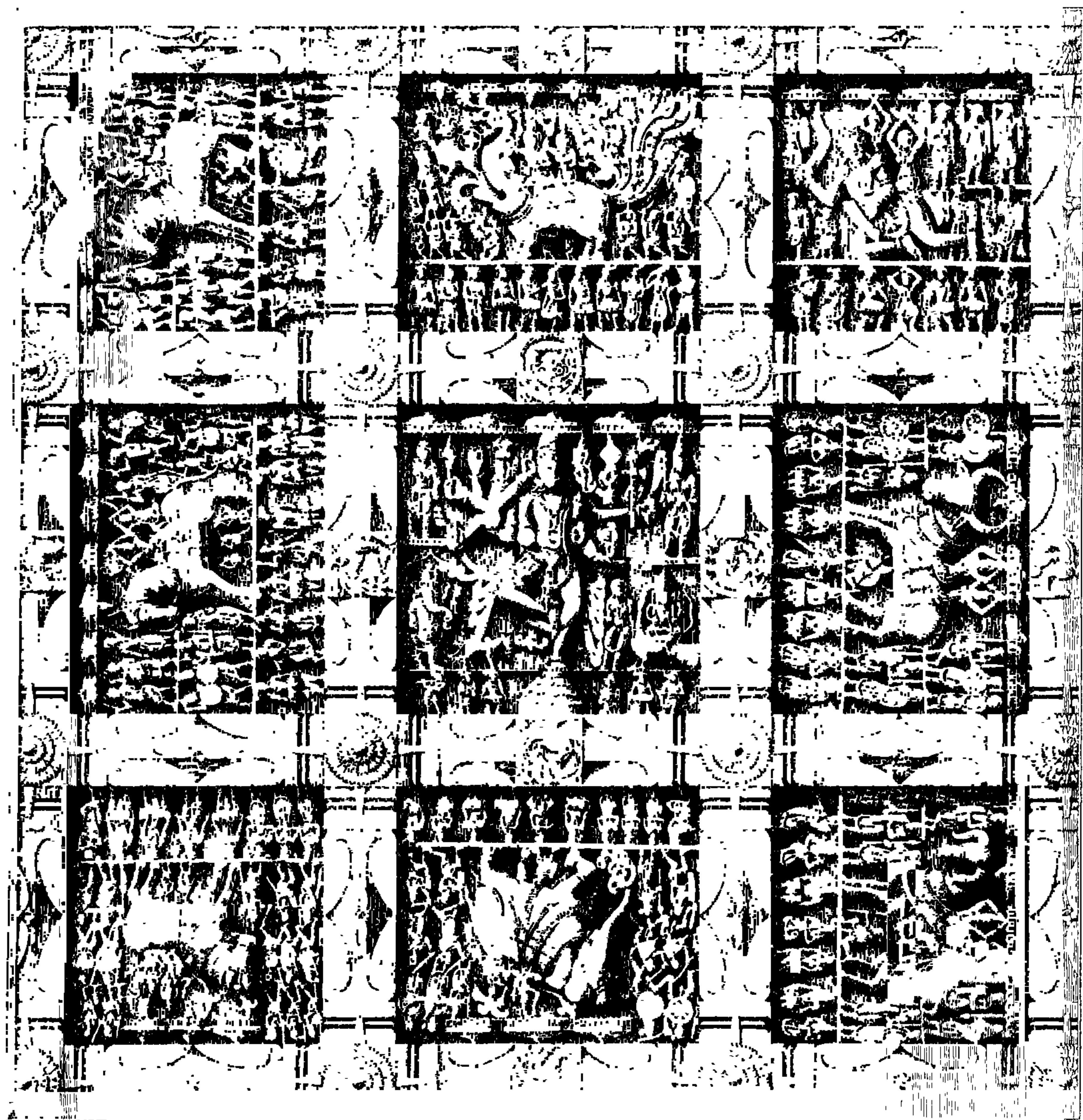
RATTIHALLI: HOYSALA GROUP OF SCULPTURE FROM KADAMBESVARA.

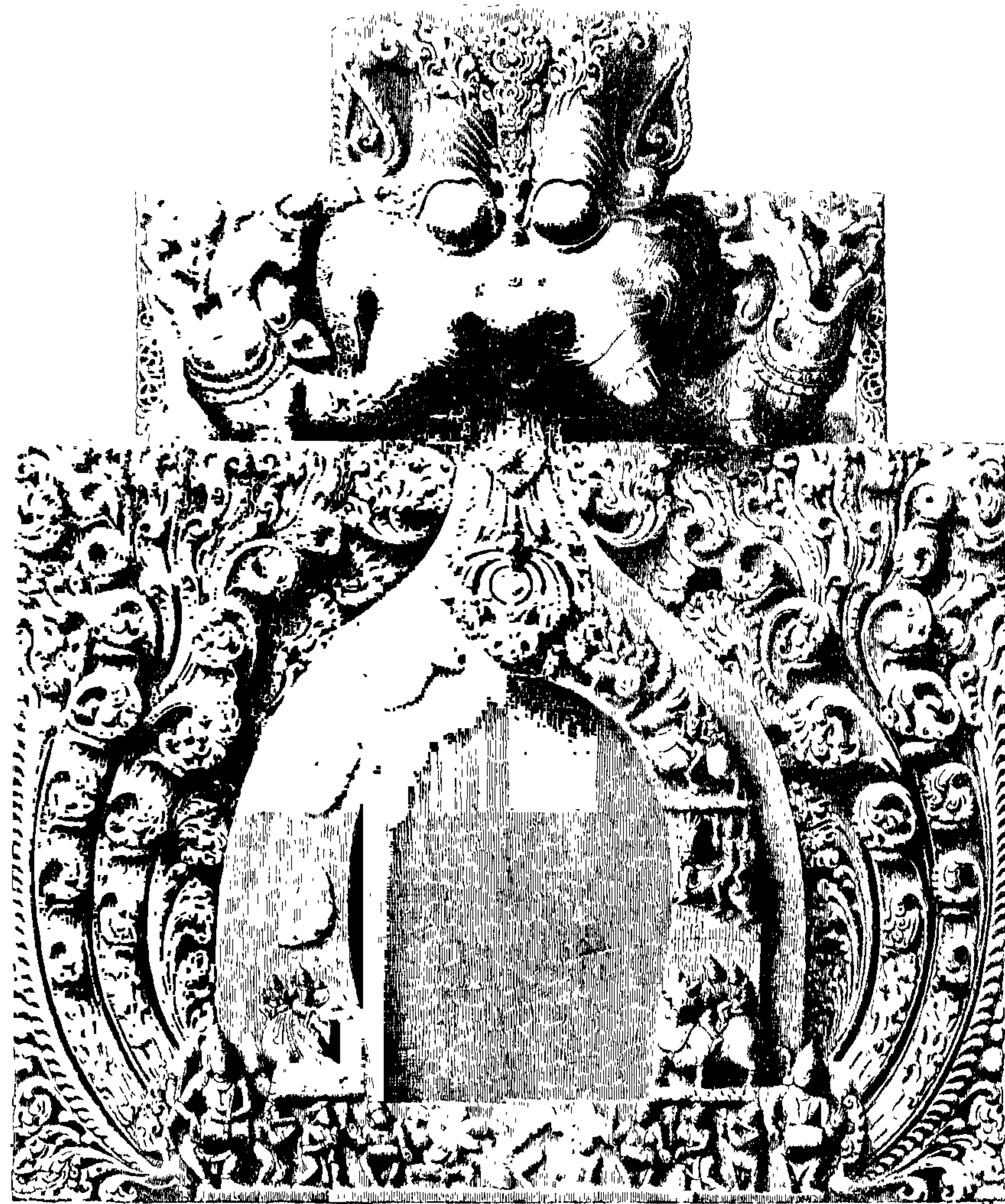


BALAGAMVE: THE TEMPLE OF KEDARESVARA

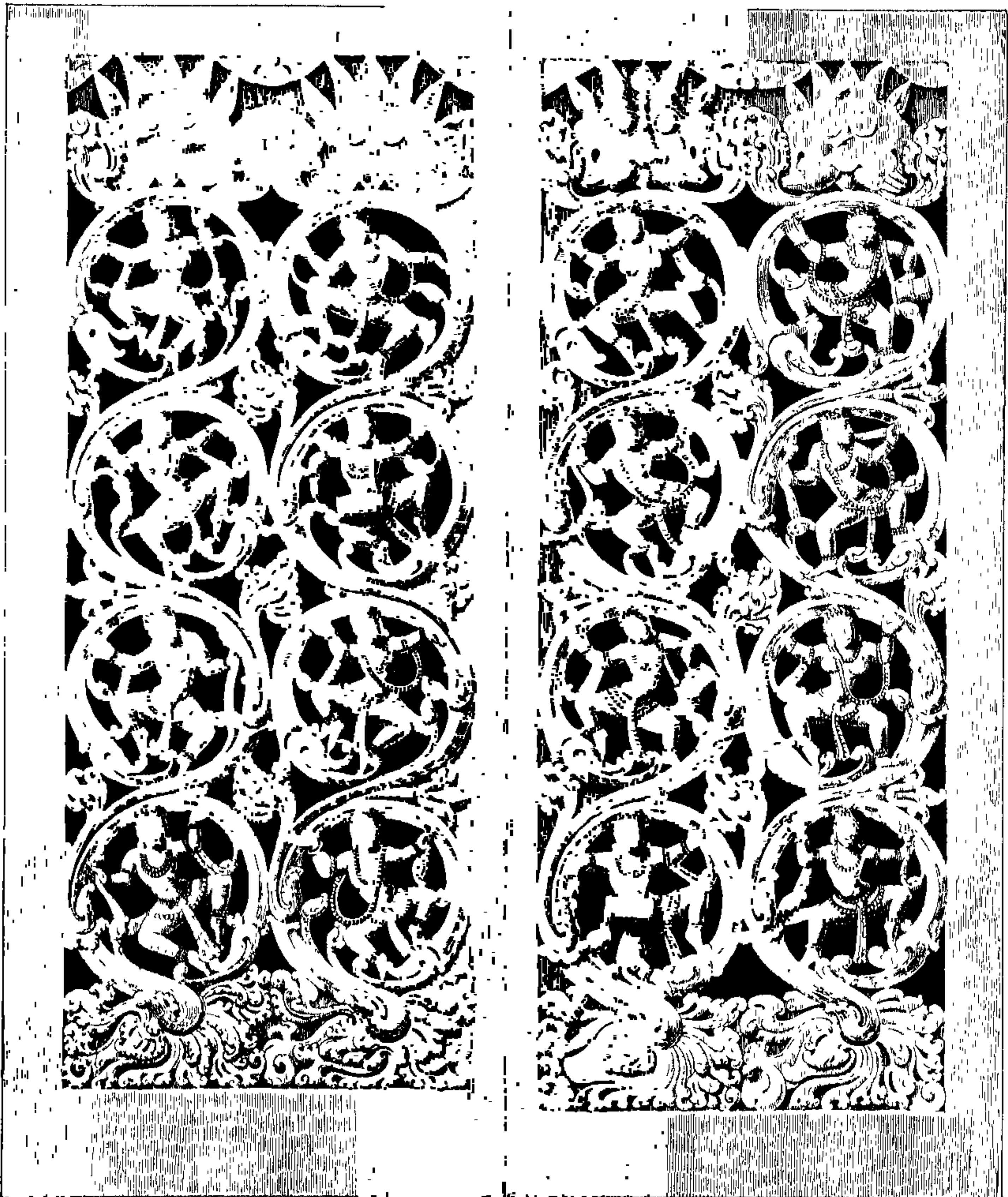


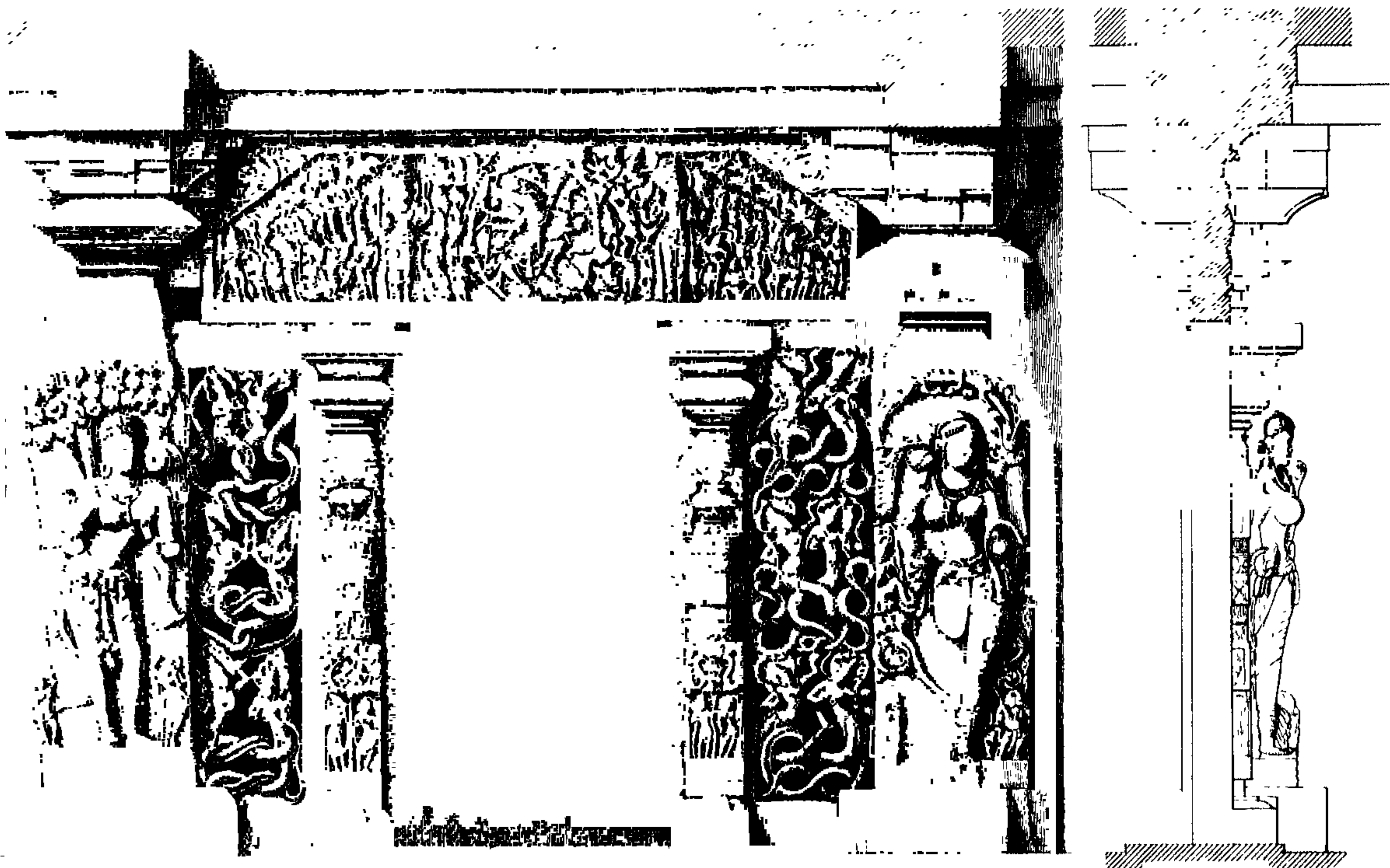
BALAGAMVE: KIRTIMUKHA AND ARCHED FRONT ON KEDARESVARA.

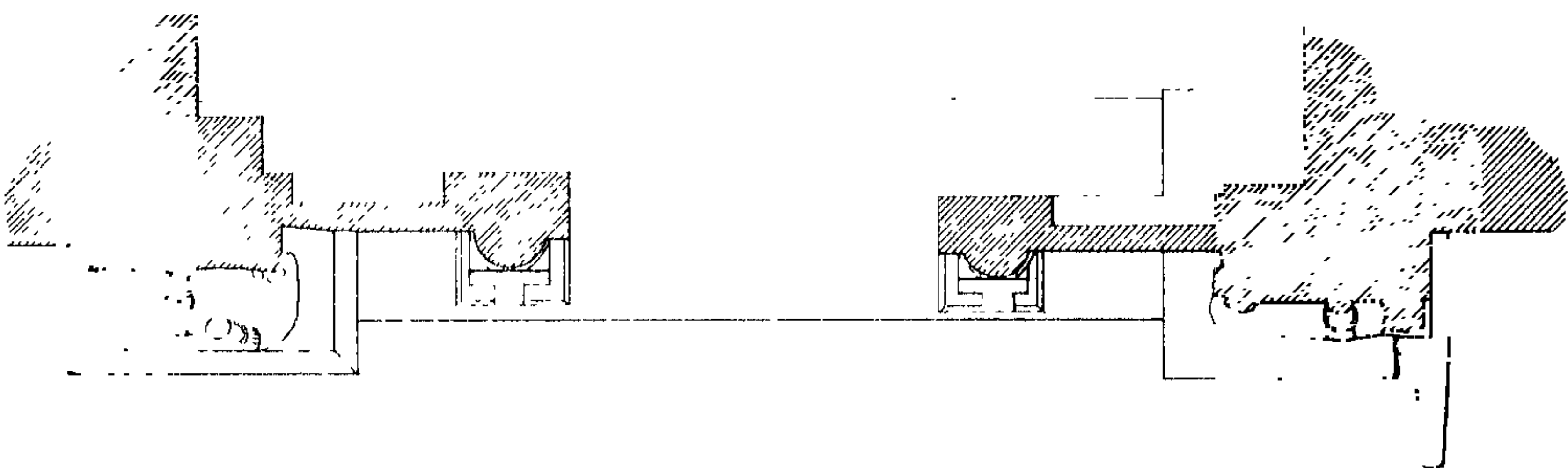




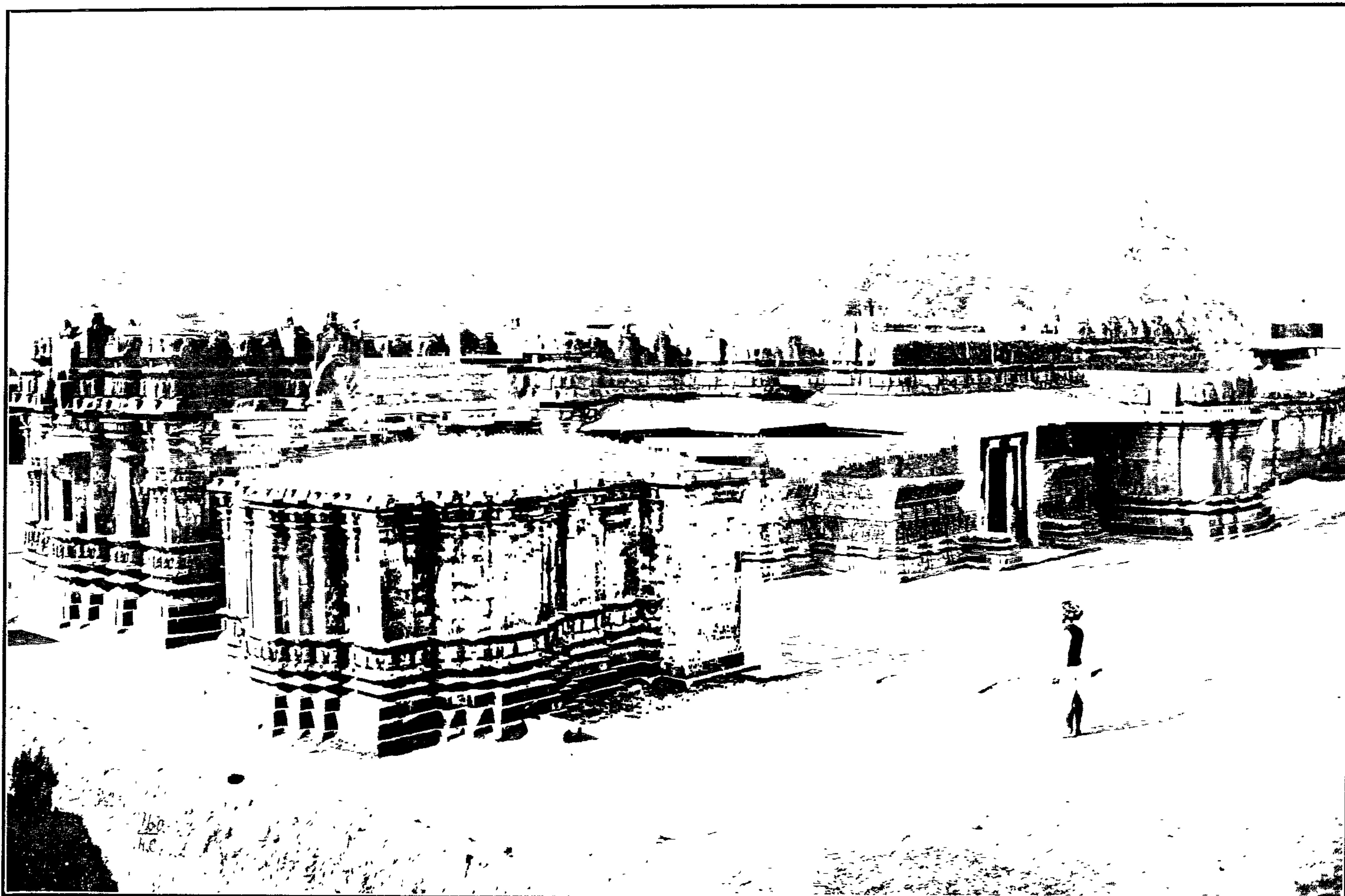
BALAGAMVE: ASHTADIKPALA CEILING, AND KIRTIMUKHA FRONT OF THE SPIRE OF THE TEMPLE OF KEDARESVARA.



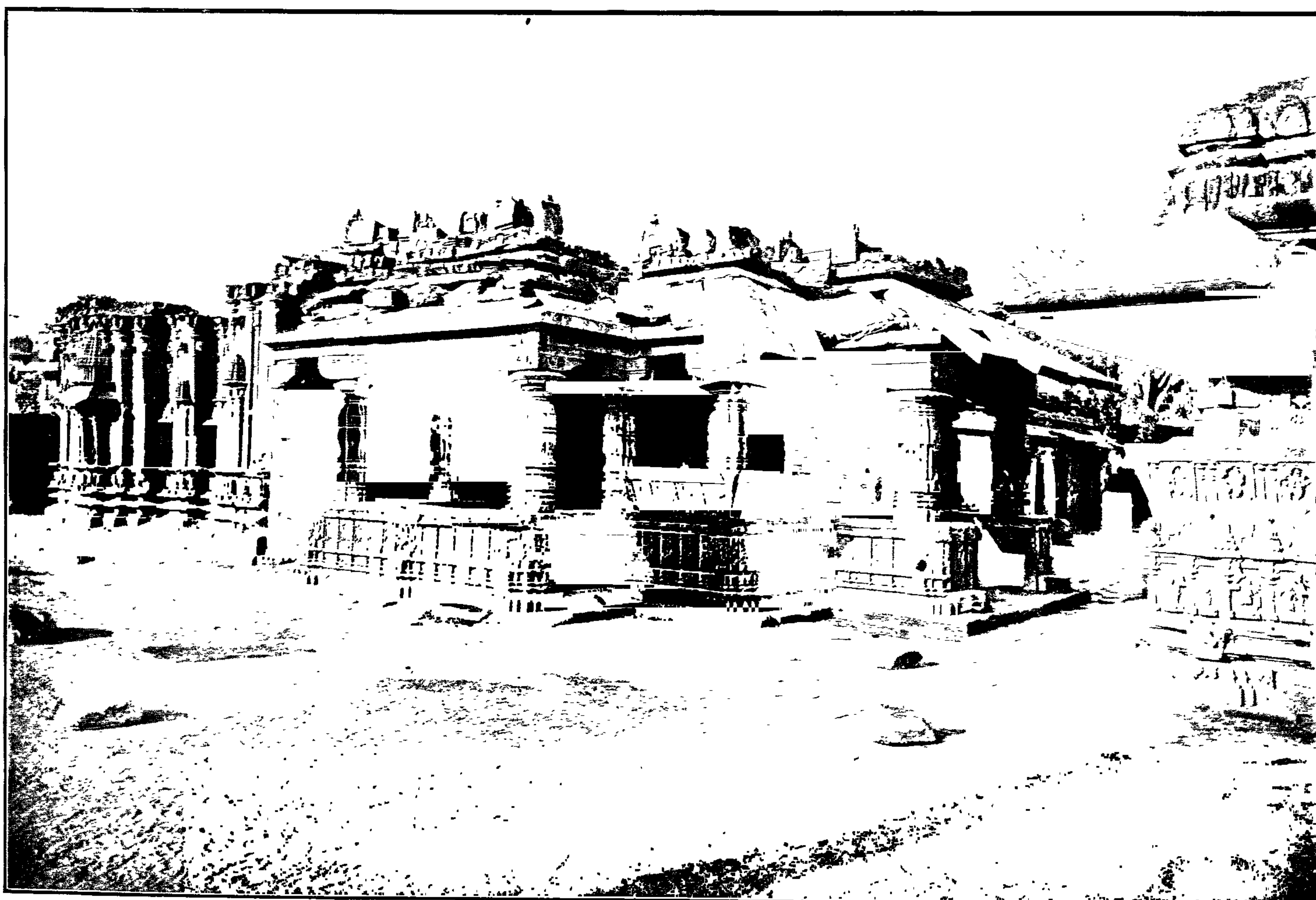




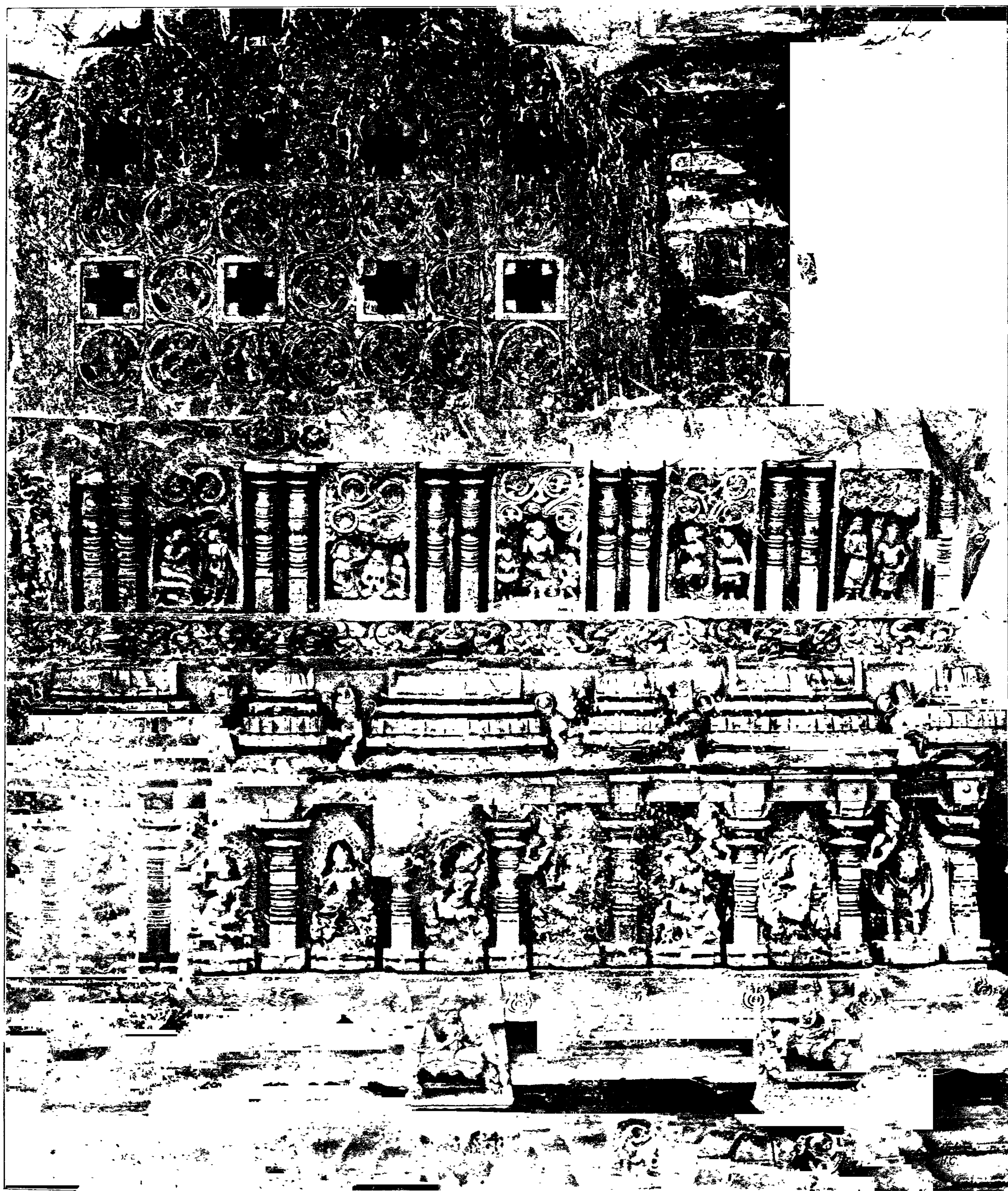
BALAGAMVE: PERFORATED WINDOW AND DOORWAY FROM THE TEMPLE OF TRIPURANTAKA.



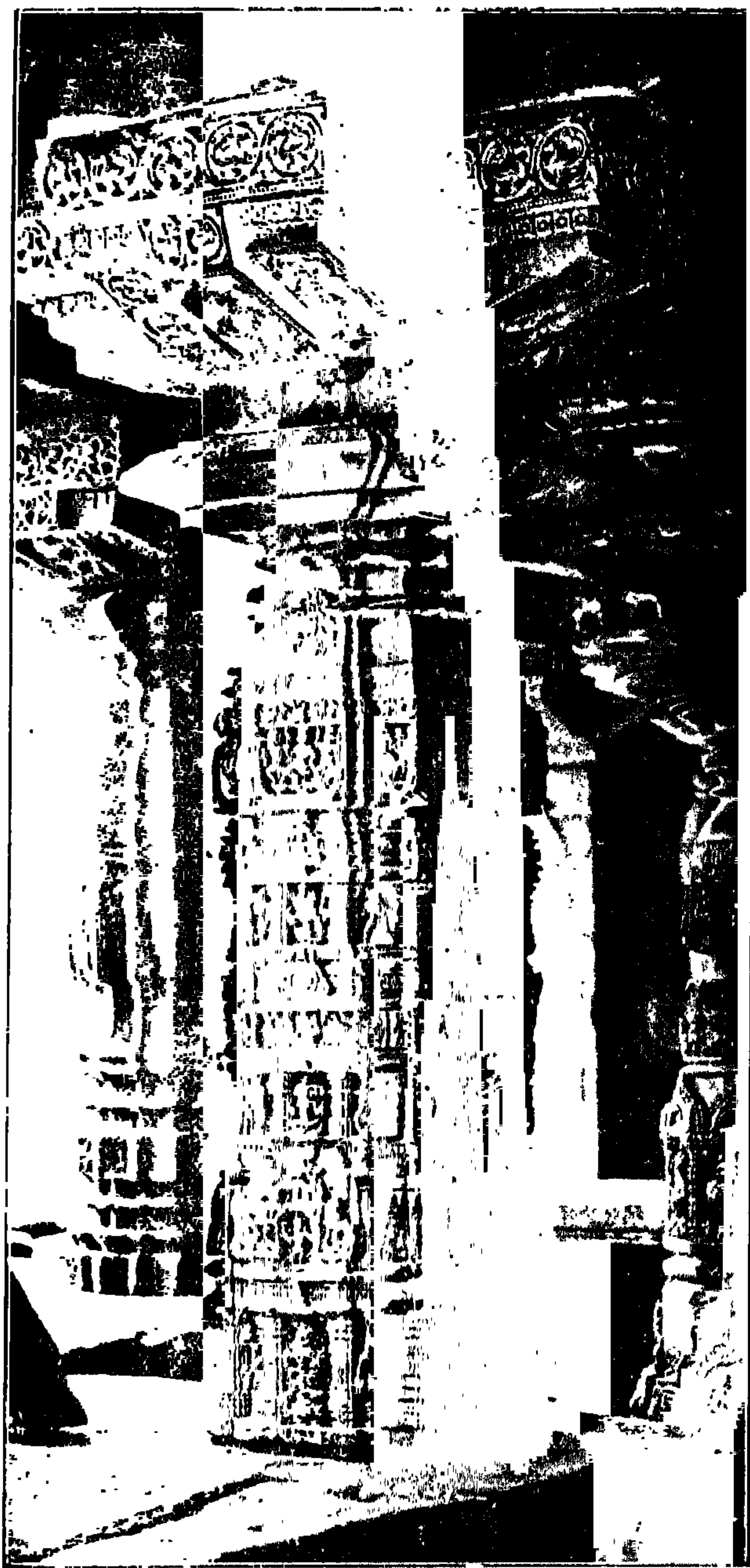
GADAG: THE TEMPLE OF TRIKUTESVARA FROM THE NORTH EAST.

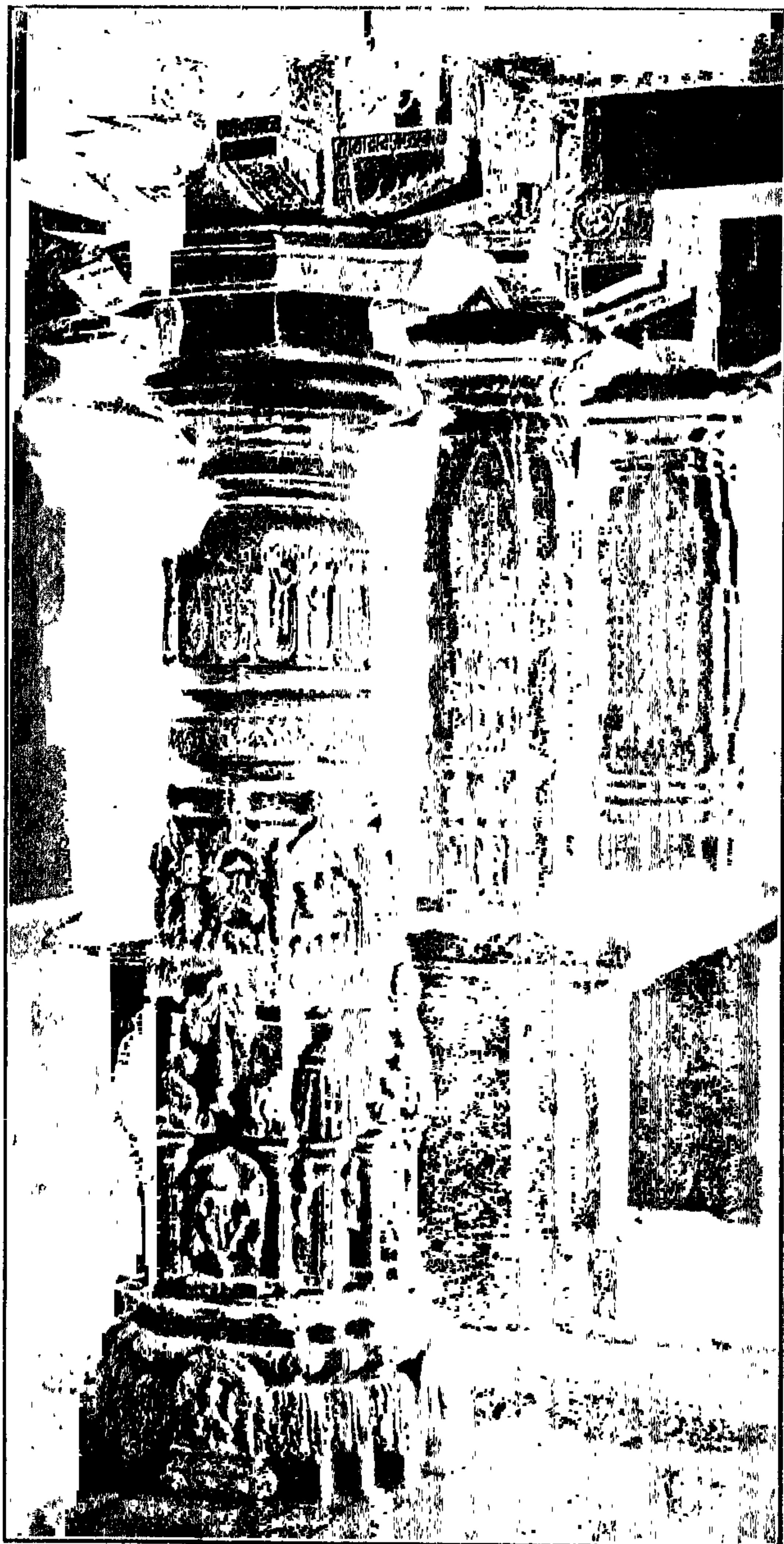


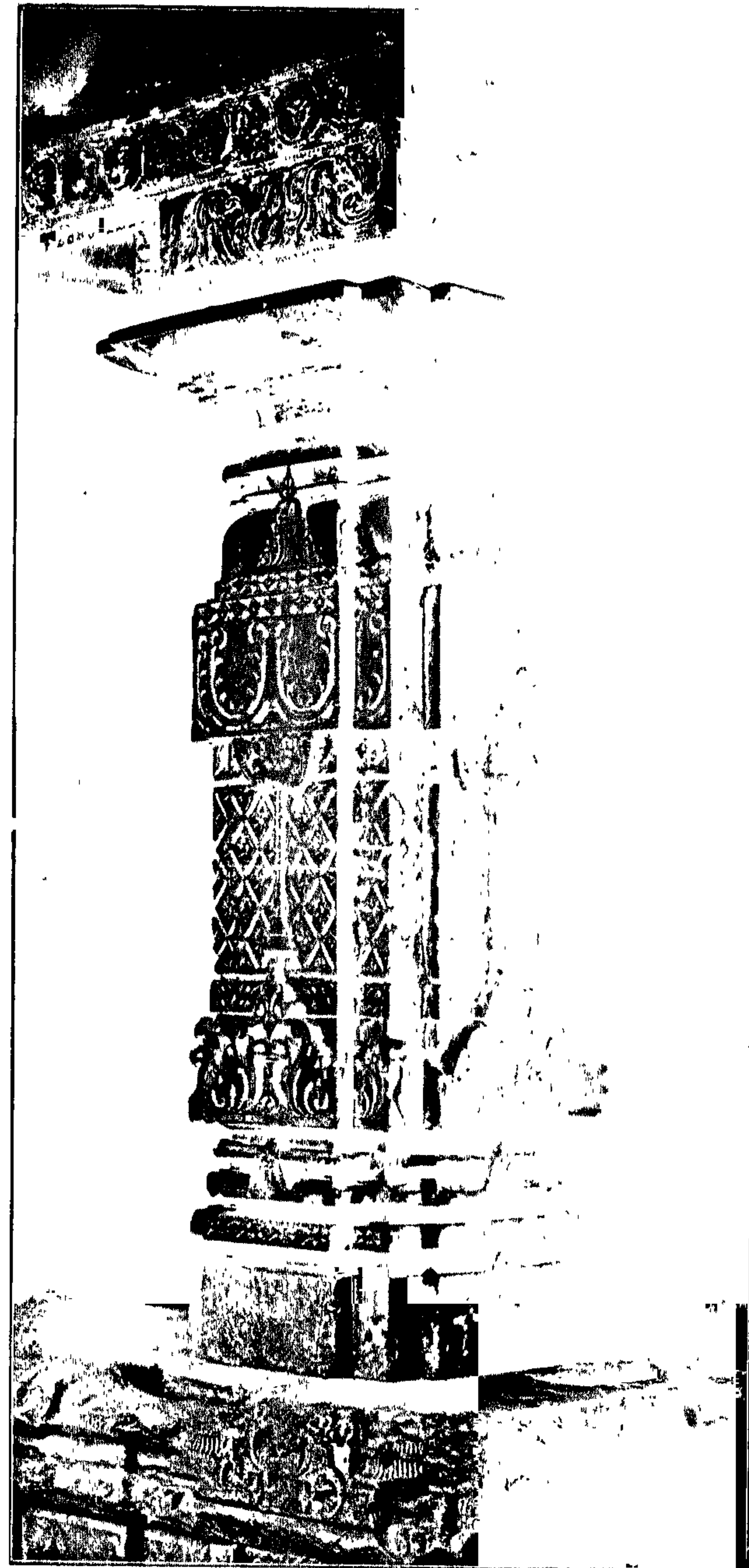
GADAG: THE TEMPLE OF SARASVATI FROM THE NORTH EAST.



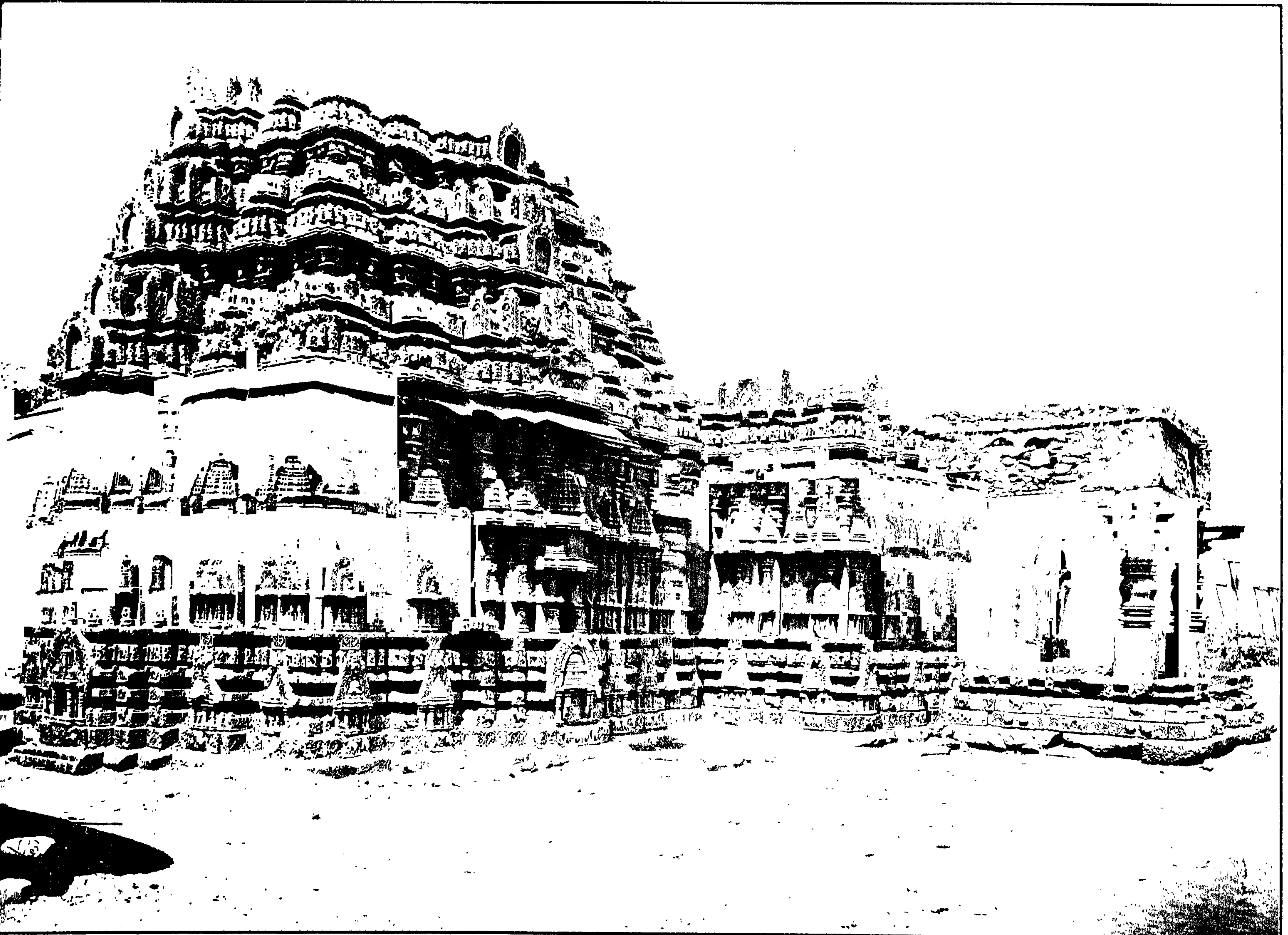
GADAG: WALLS OF THE HALL OF TRIKUTESVARA.



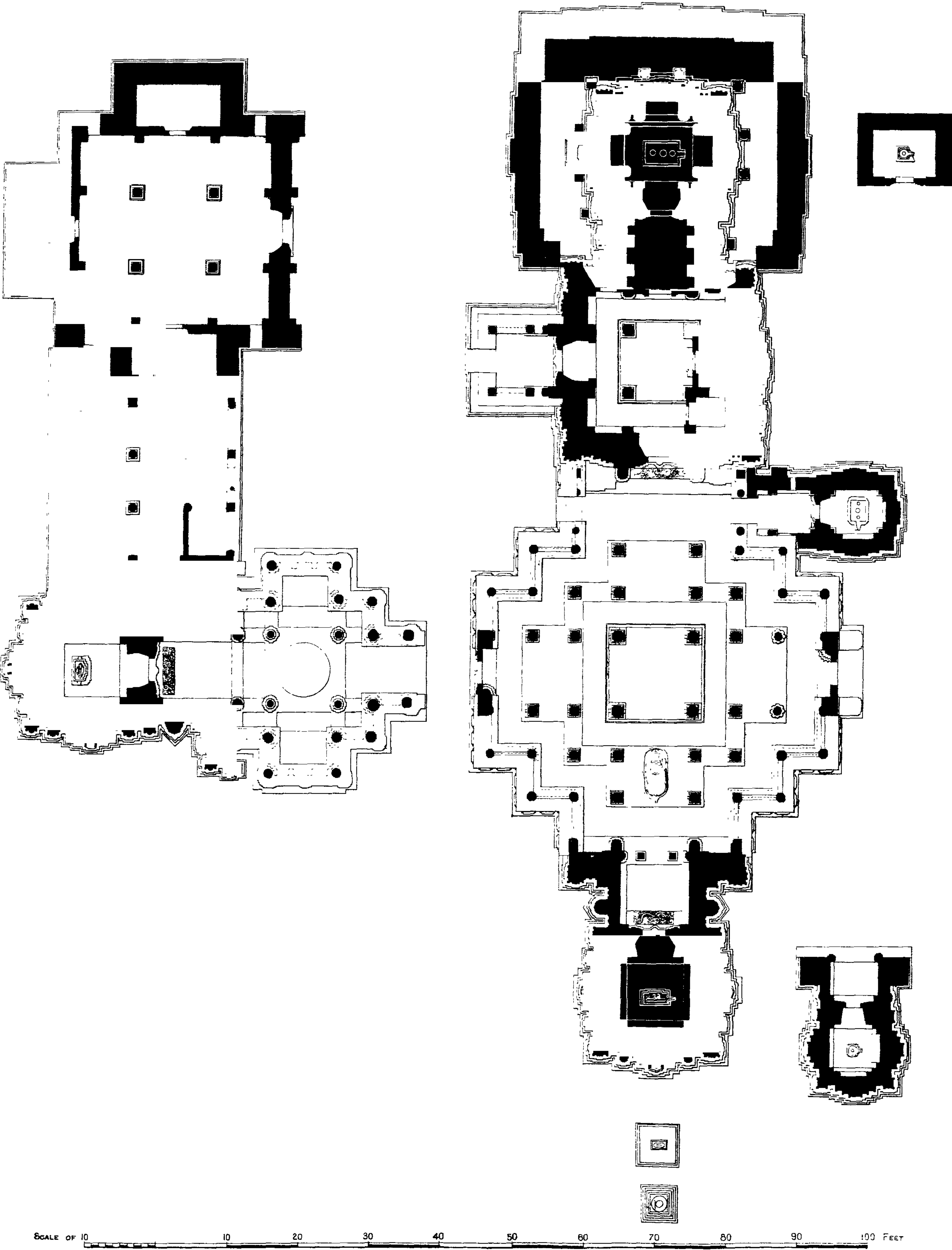




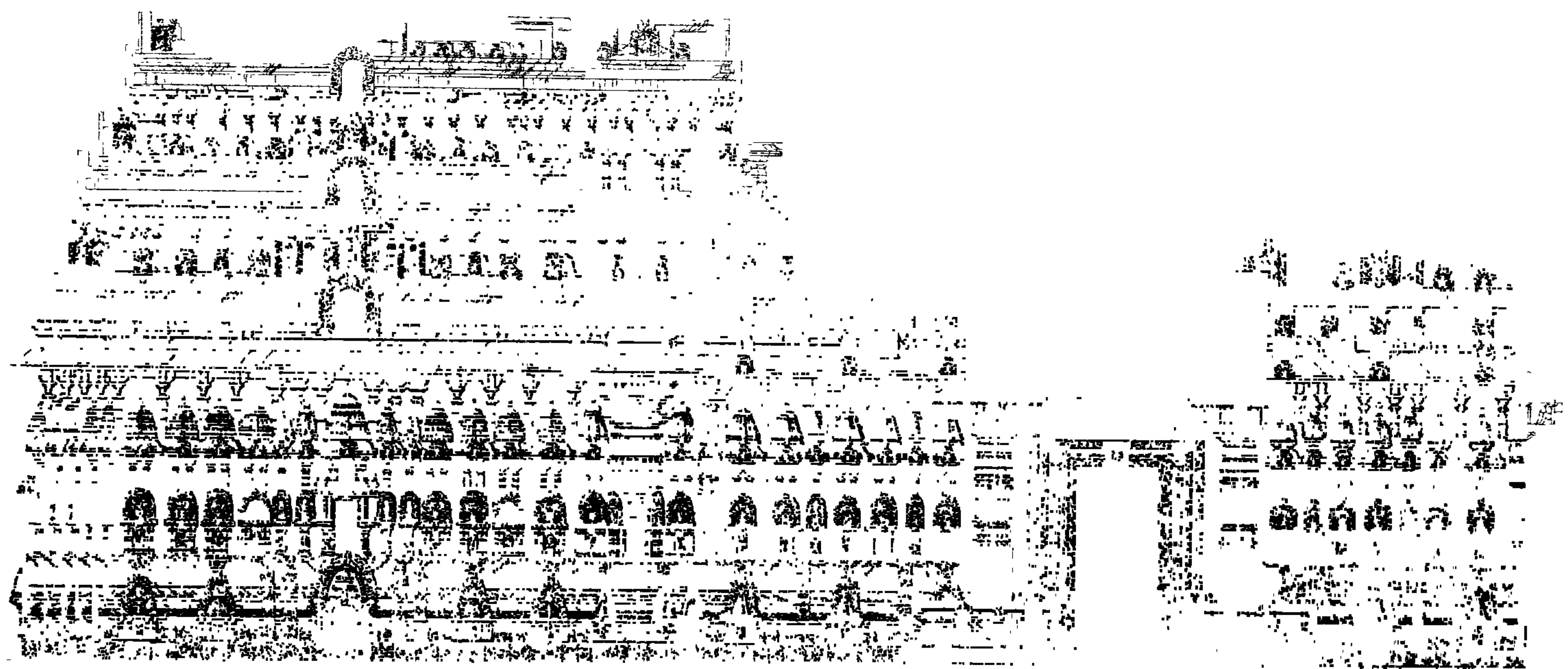
GADAG: PILLARS FROM SARASVATI'S TEMPLE

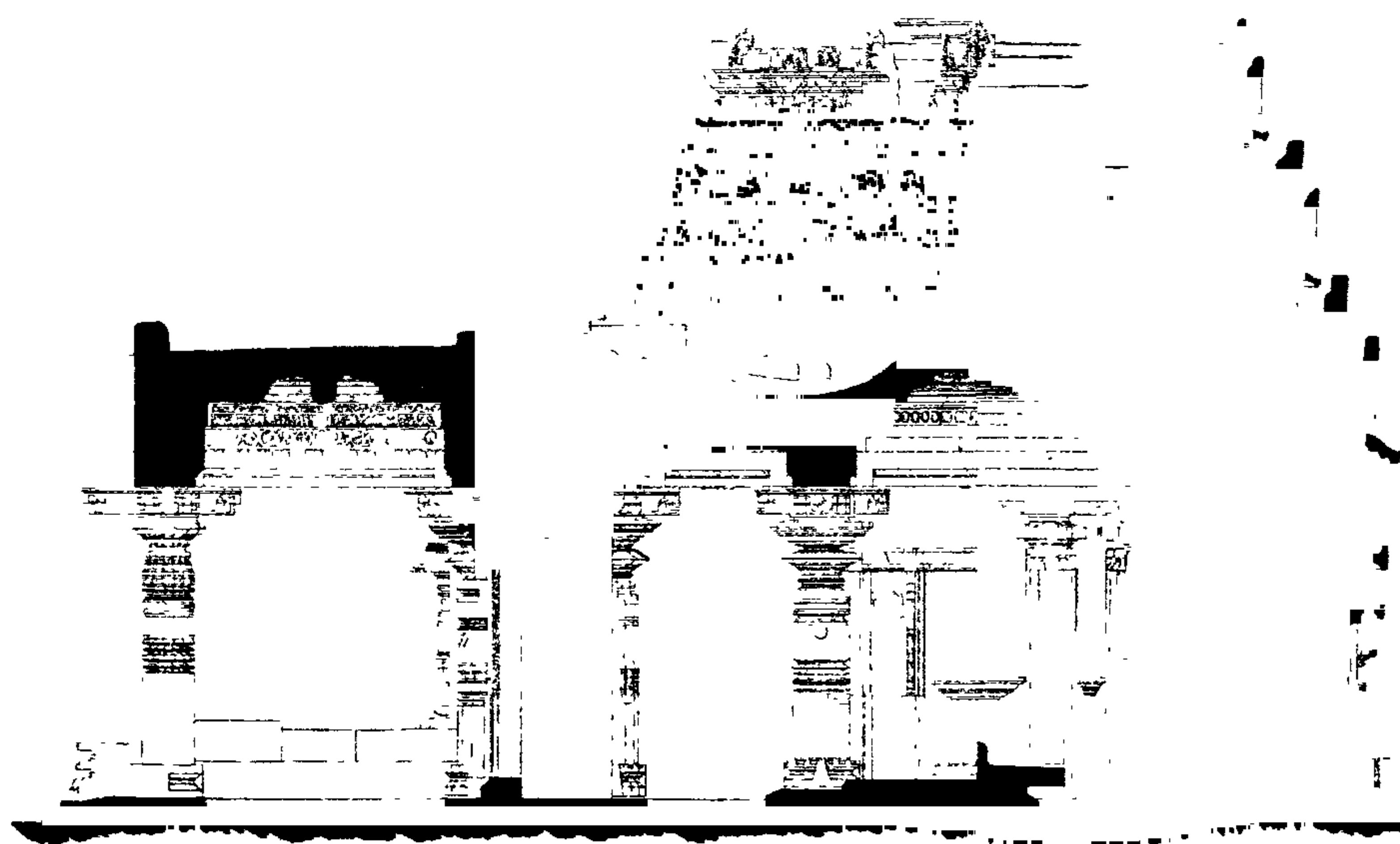


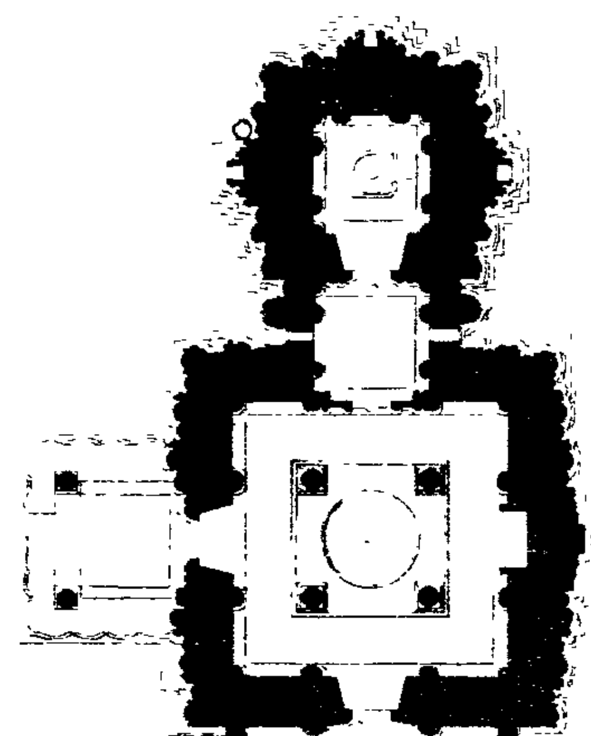
GADAG: THE TEMPLE OF SOMESVARA.



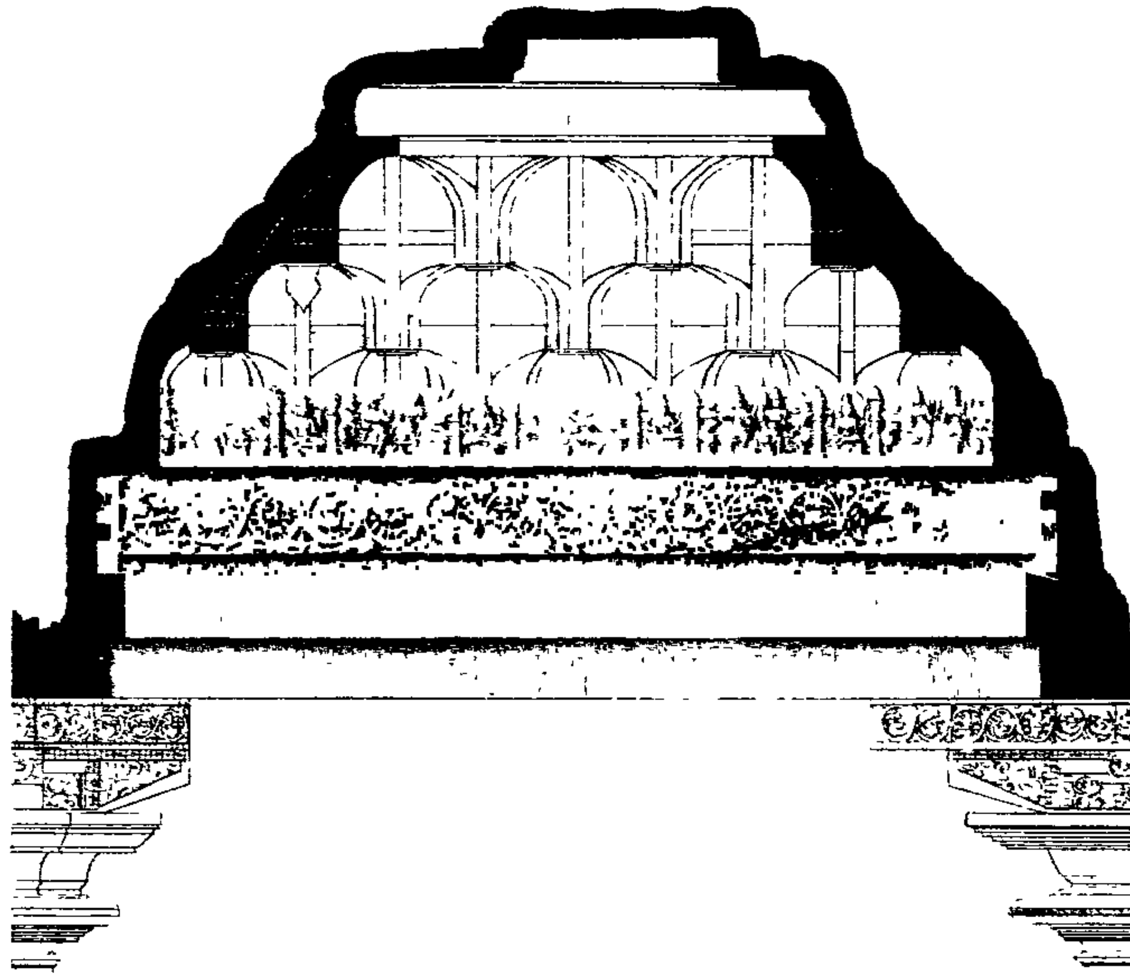
GADAG: PLAN OF TRIKUTESVARA AND SARASVATI.

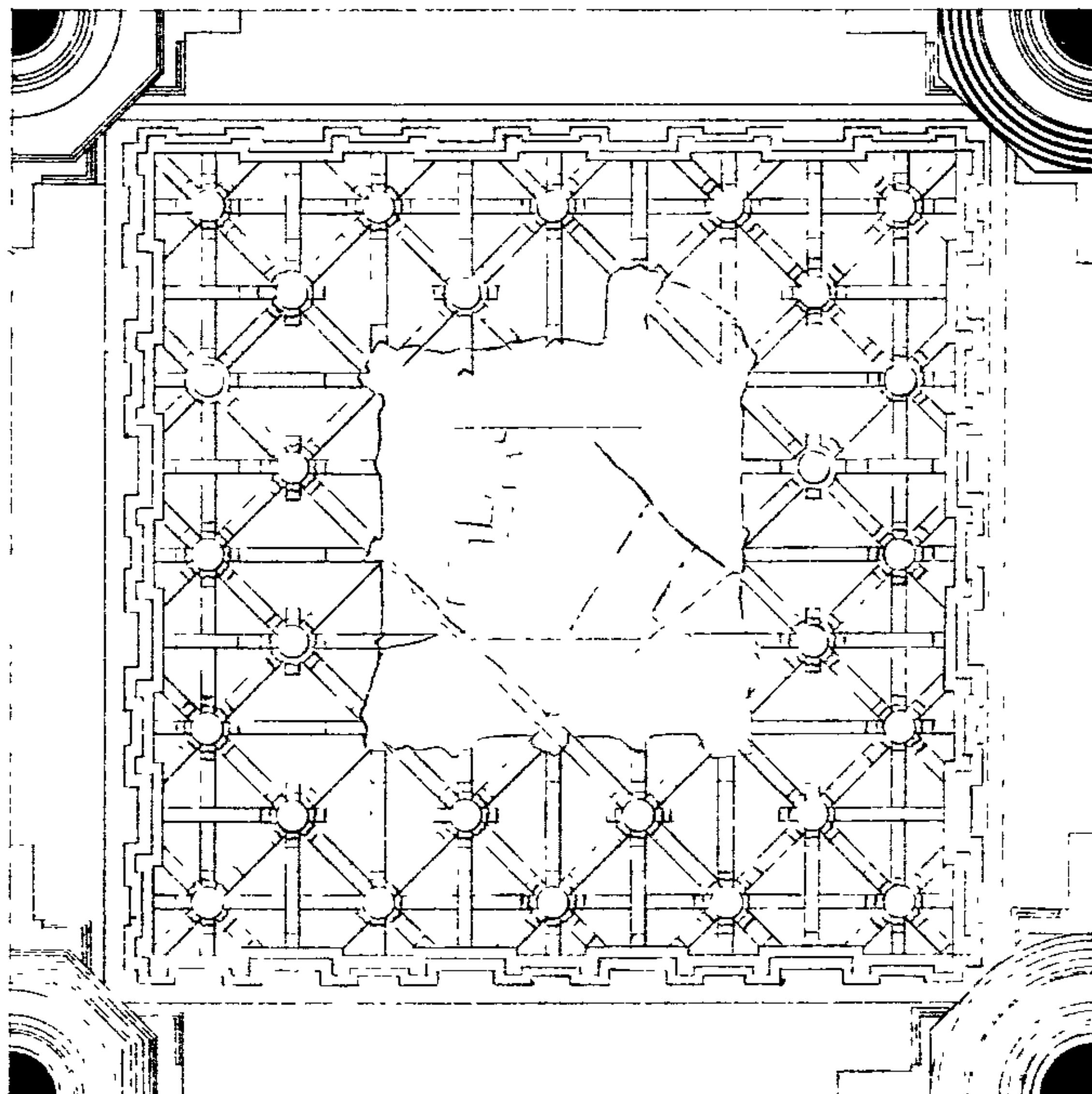






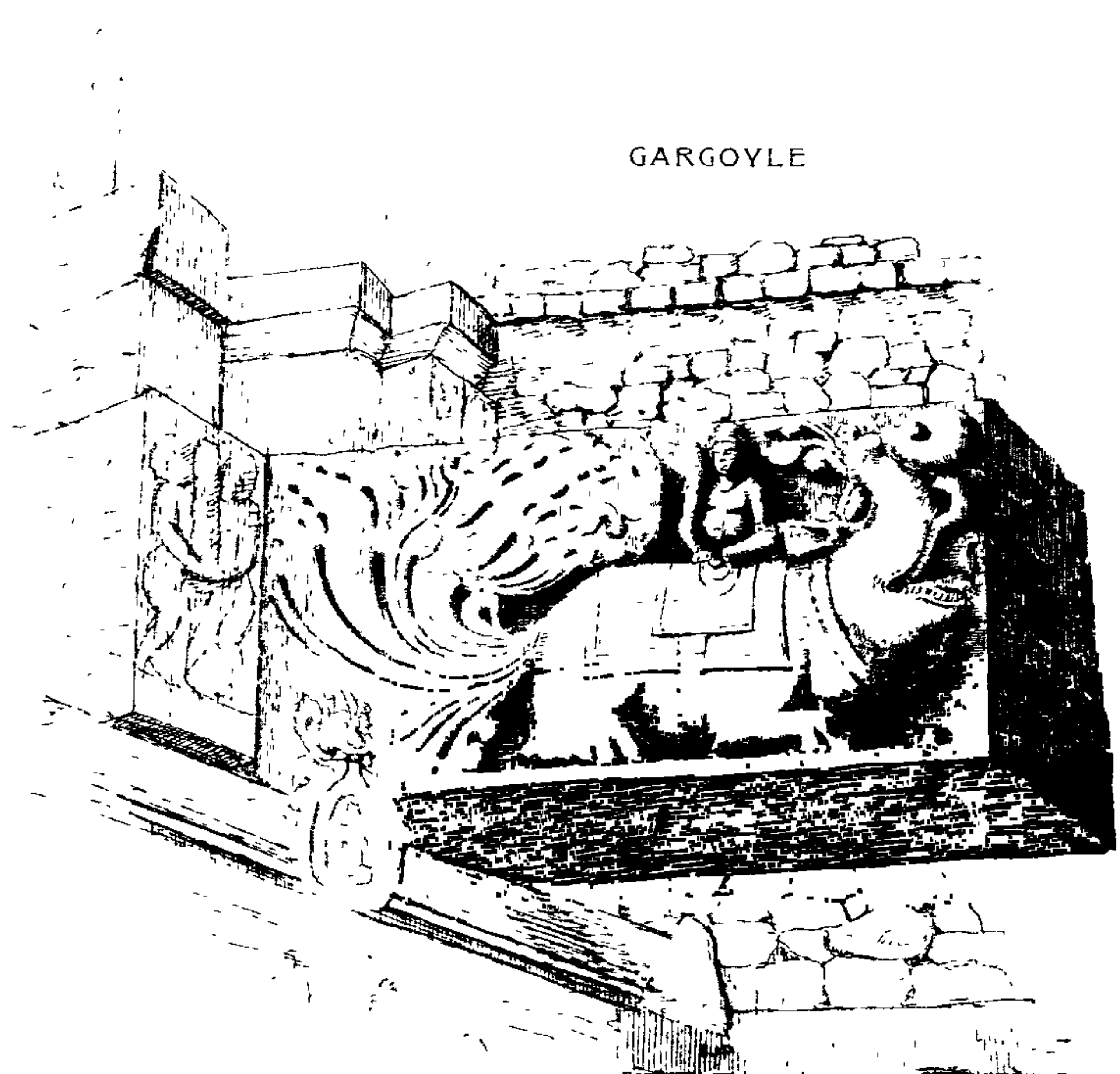
GADAG: ELEVATION, CROSS SECTION AND PLAN OF THE TEMPLE OF SOMESVARA



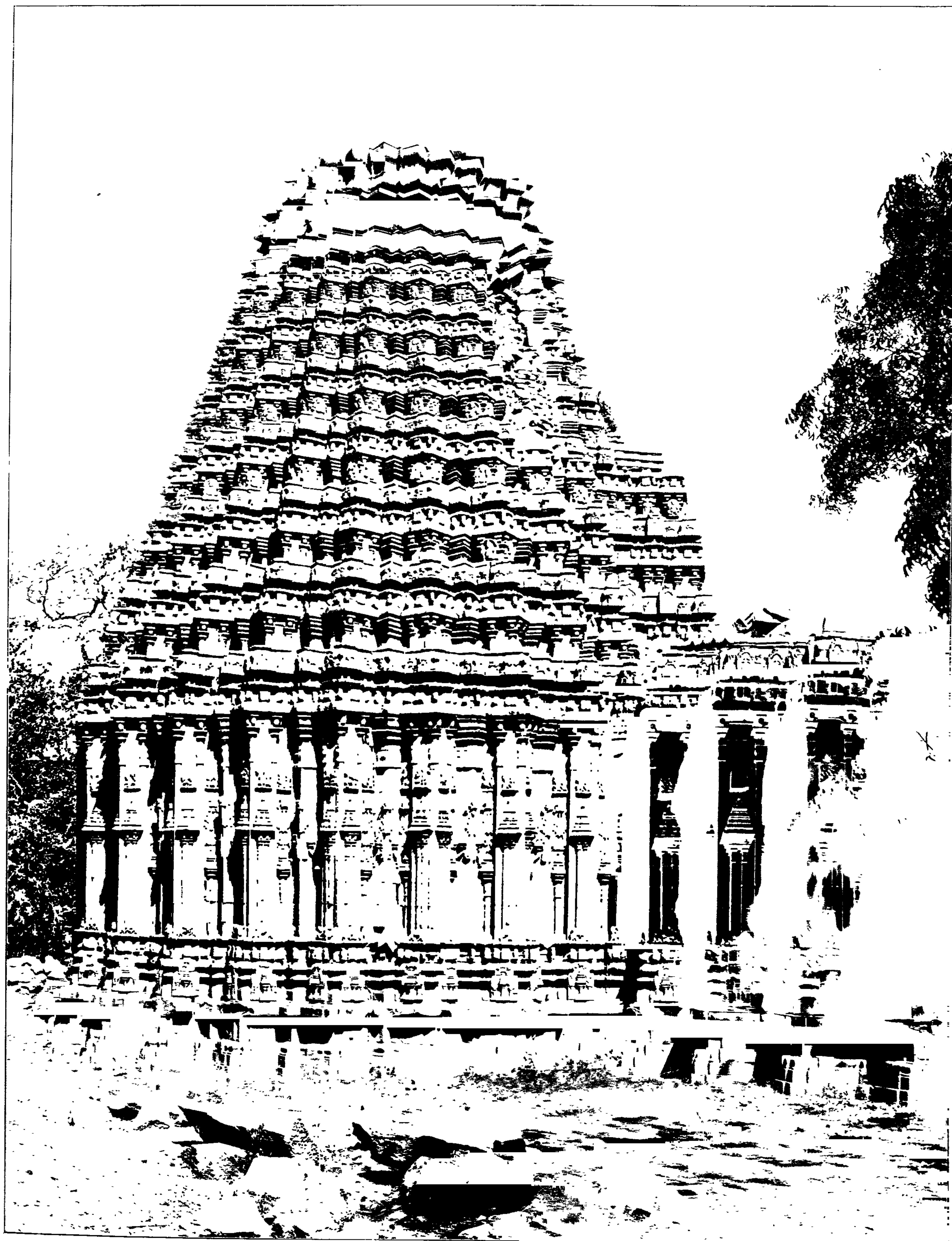


SCALE OF 12" 1 2 3 4 5 6 7 8 9 10 FEET

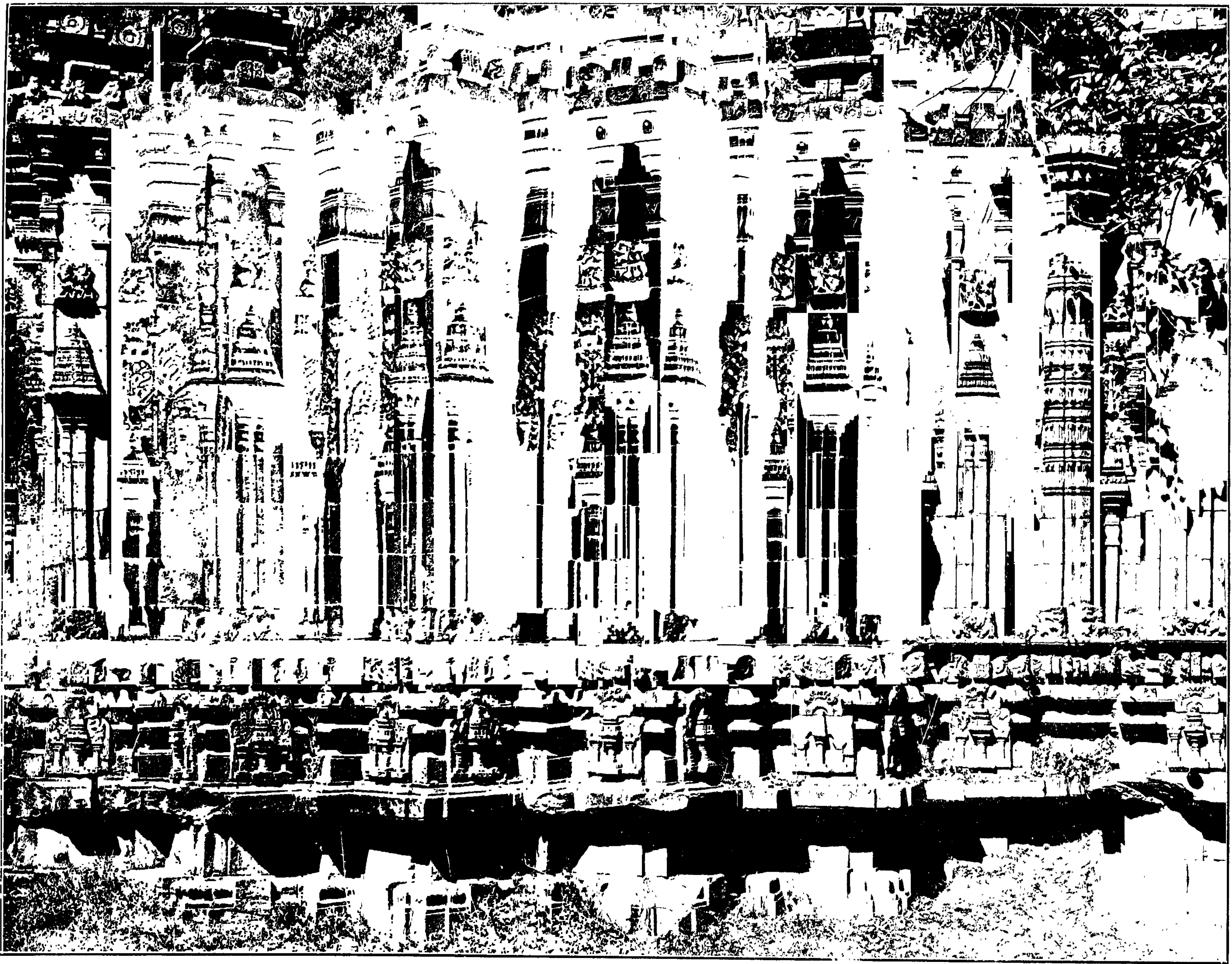




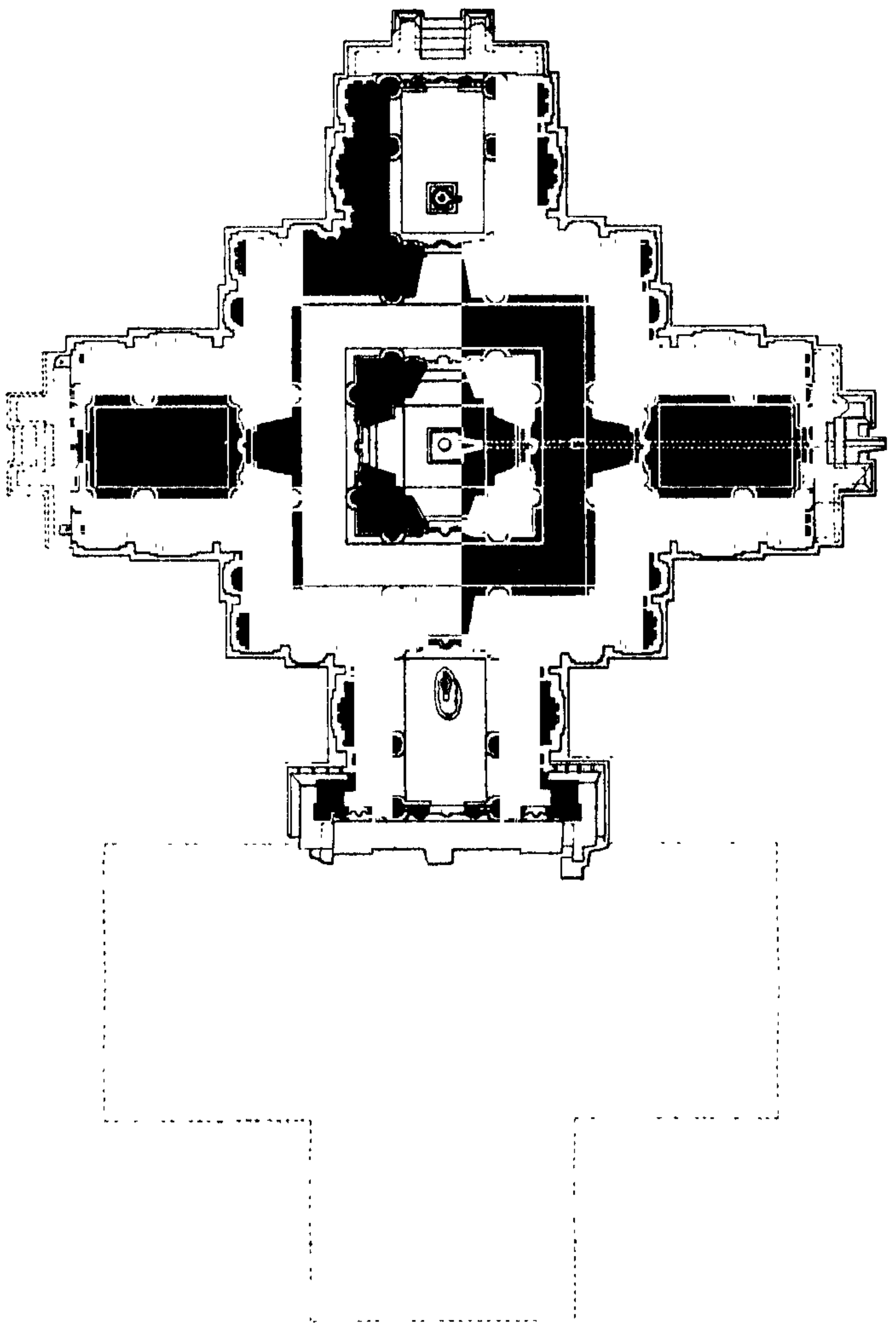
GADAG: CEILING FROM SARASVATI AND GARGOYLE FROM SOMESVARA

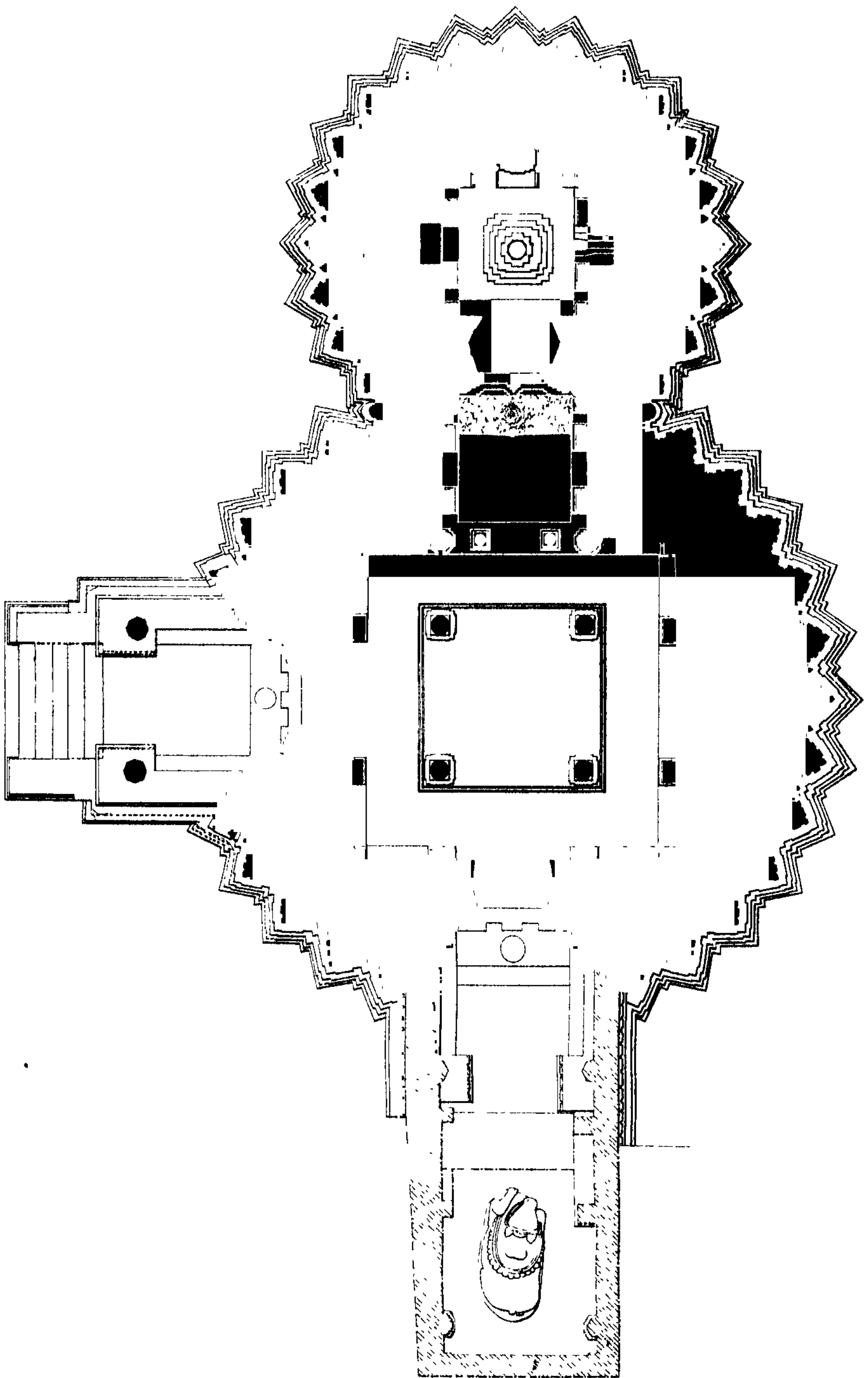


DAMBAL: THE TEMPLE OF DODDA BASAPPA.

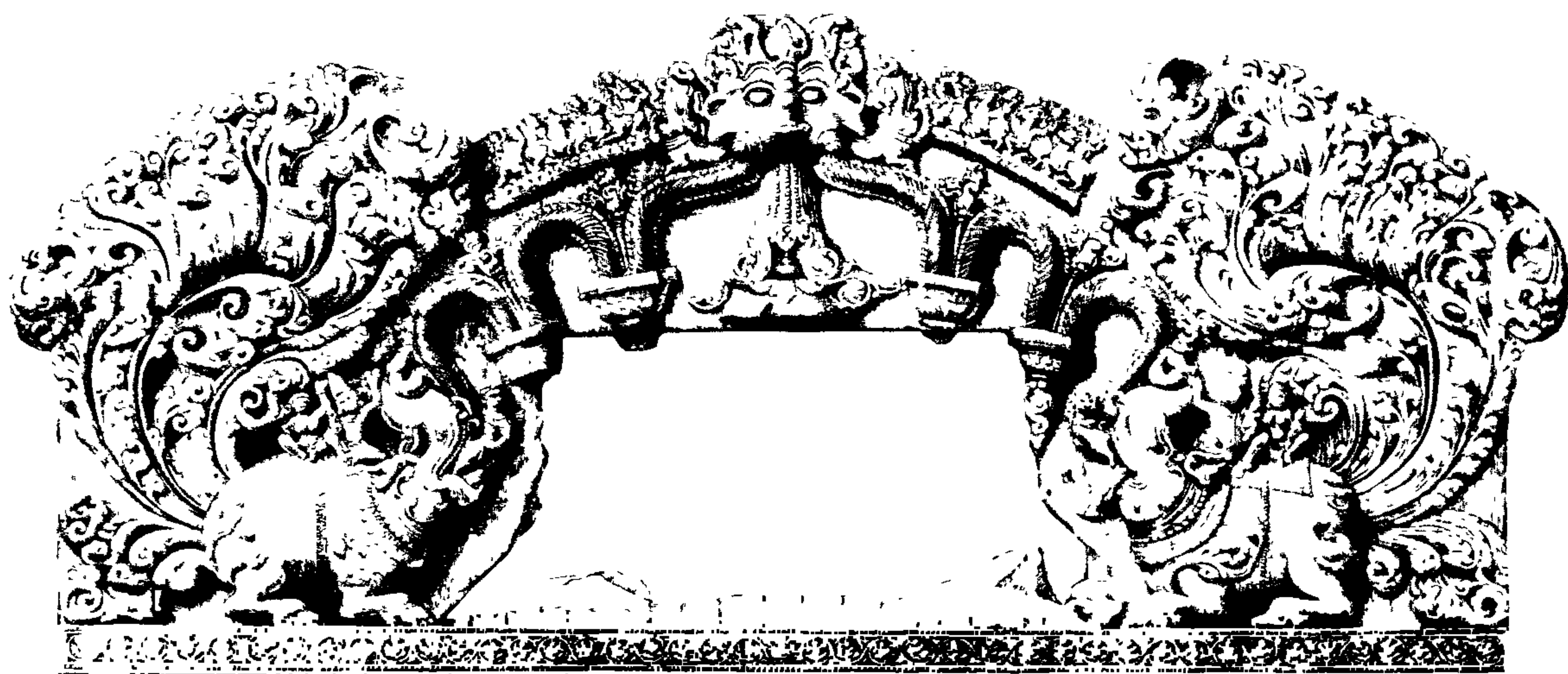


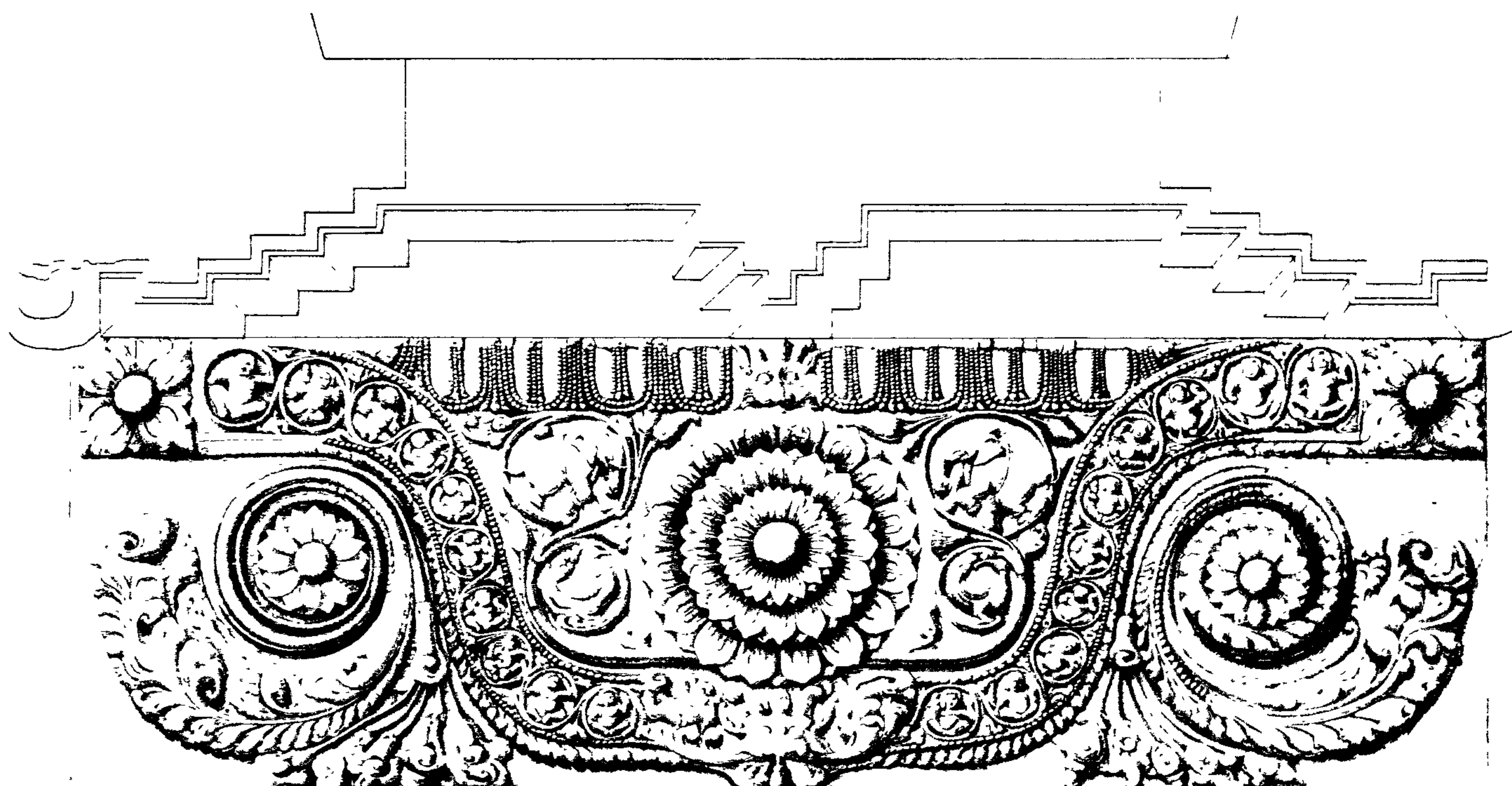
DAMBAL: THE SHRINE WALLS OF DODDA BASAPPA.





UNKAL AND DAMBAL: PLANS OF CHANDRAMAULISVARA AND DODDA BASAPPA.

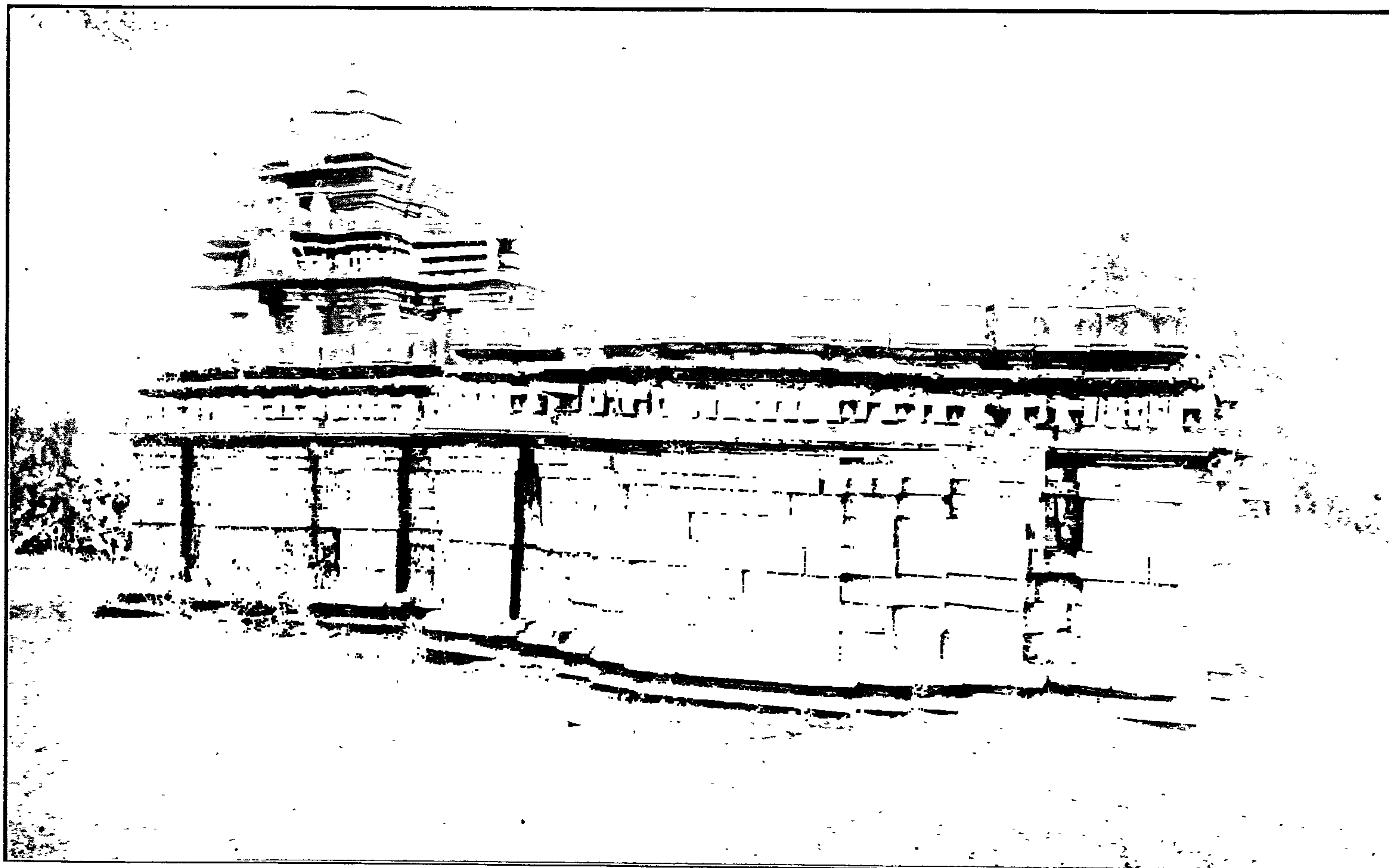




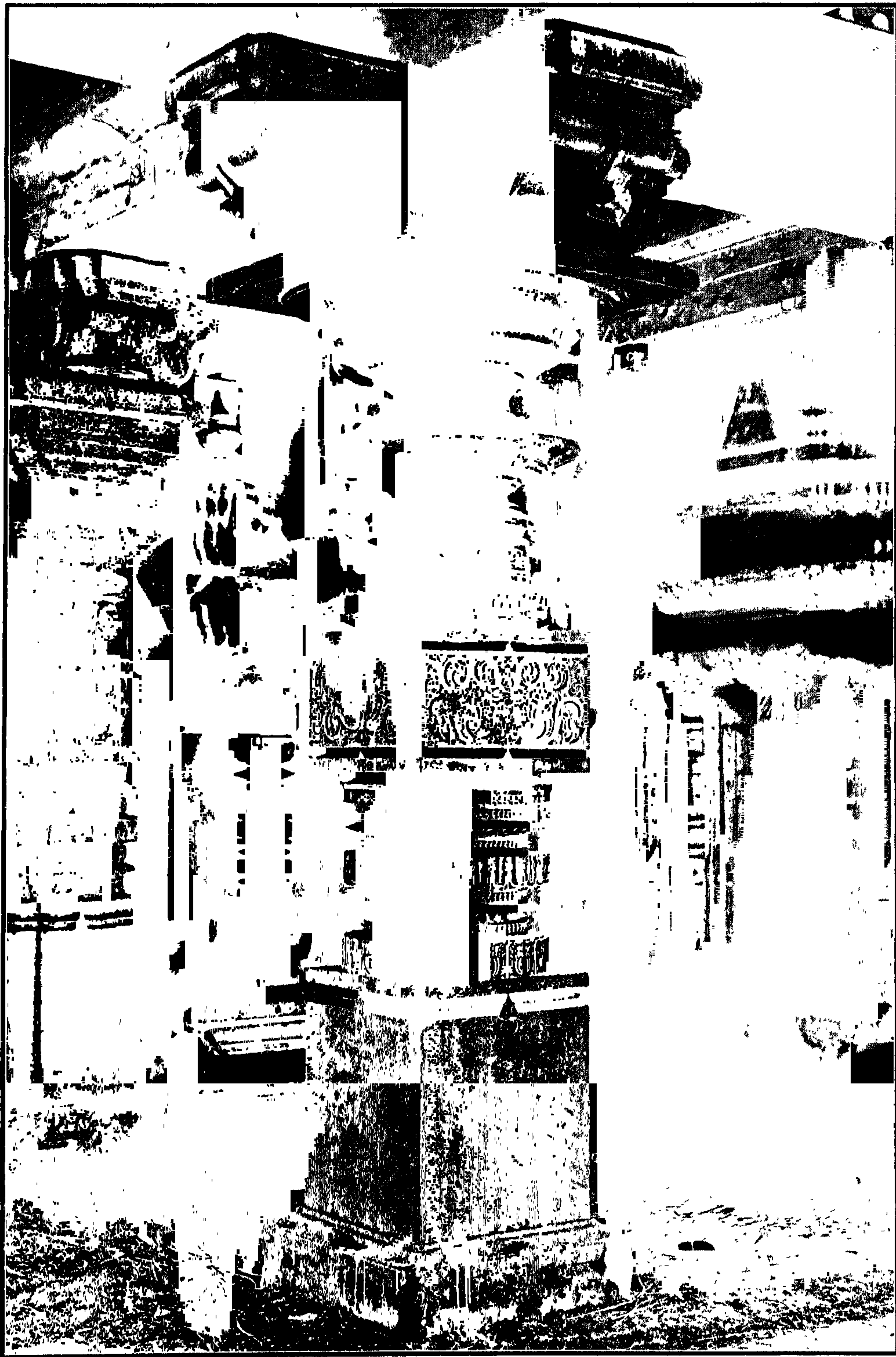
ARCHITRAVE ABOVE, AND DOORSTEP BEFORE THE SHRINE DOOR OF DODDA BASAPPA, AT DAMBAL.



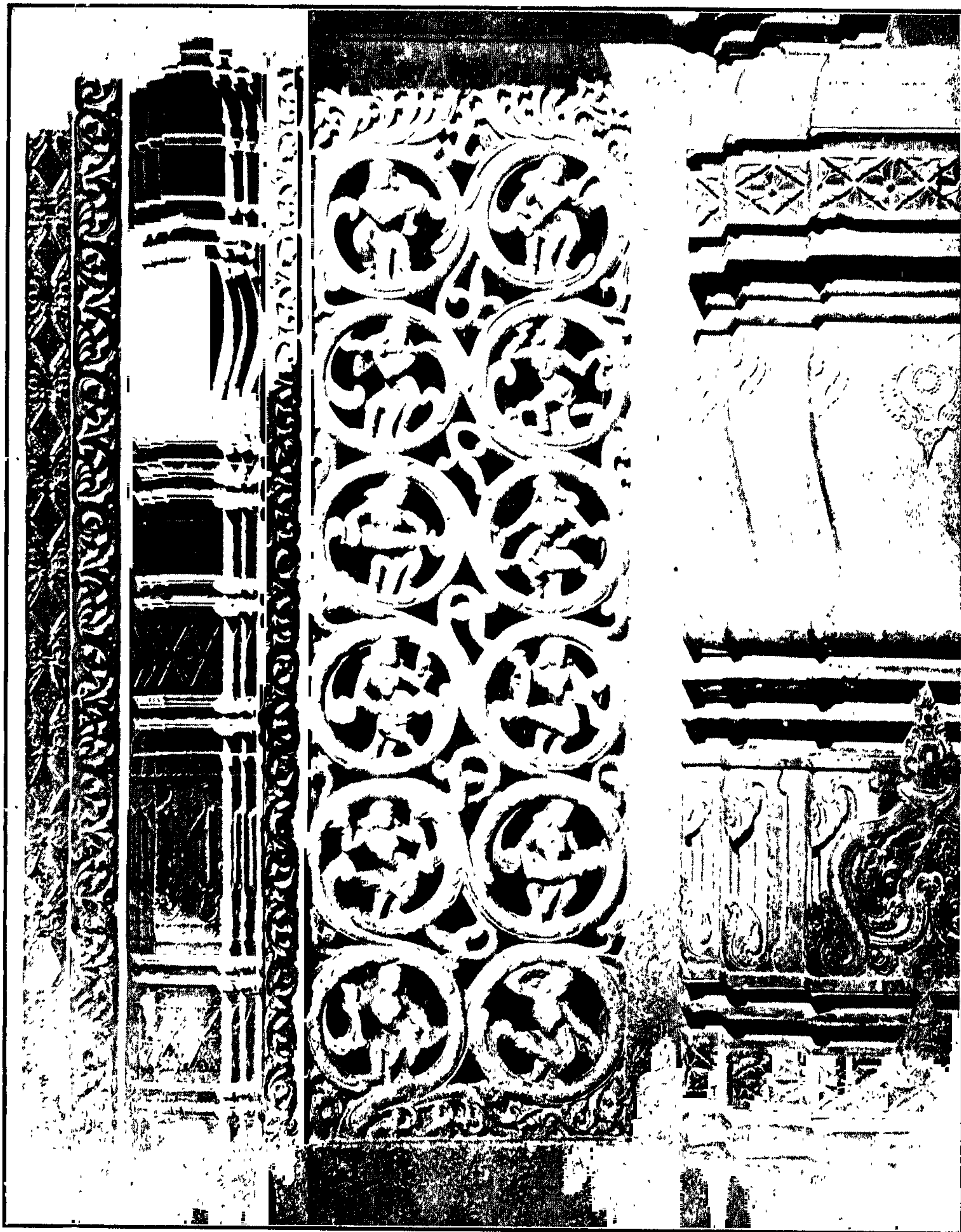
UNKAL: THE TEMPLE OF CHANDRAMAULISVARA.



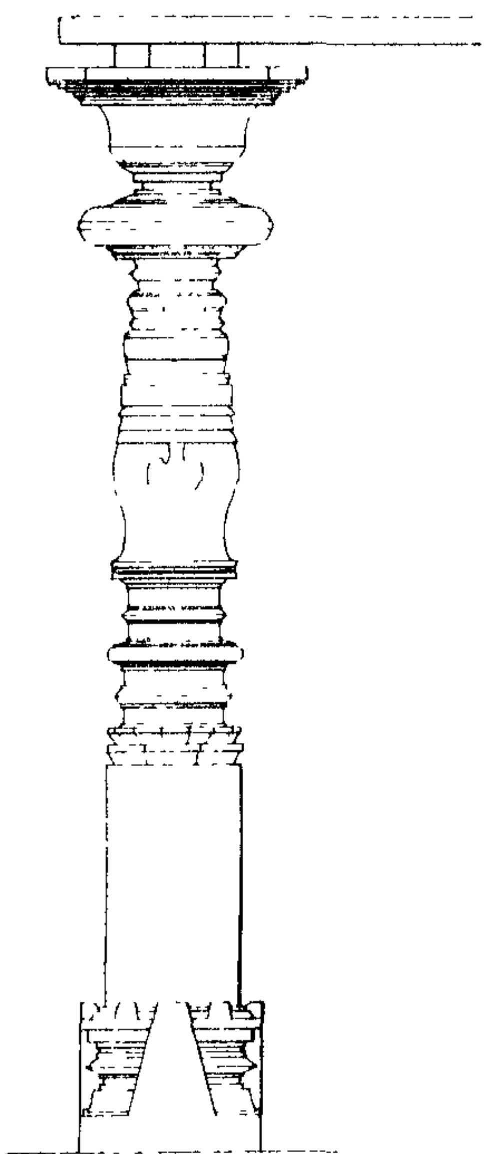
BALAMBID: THE TEMPLE OF KALLESVARA.

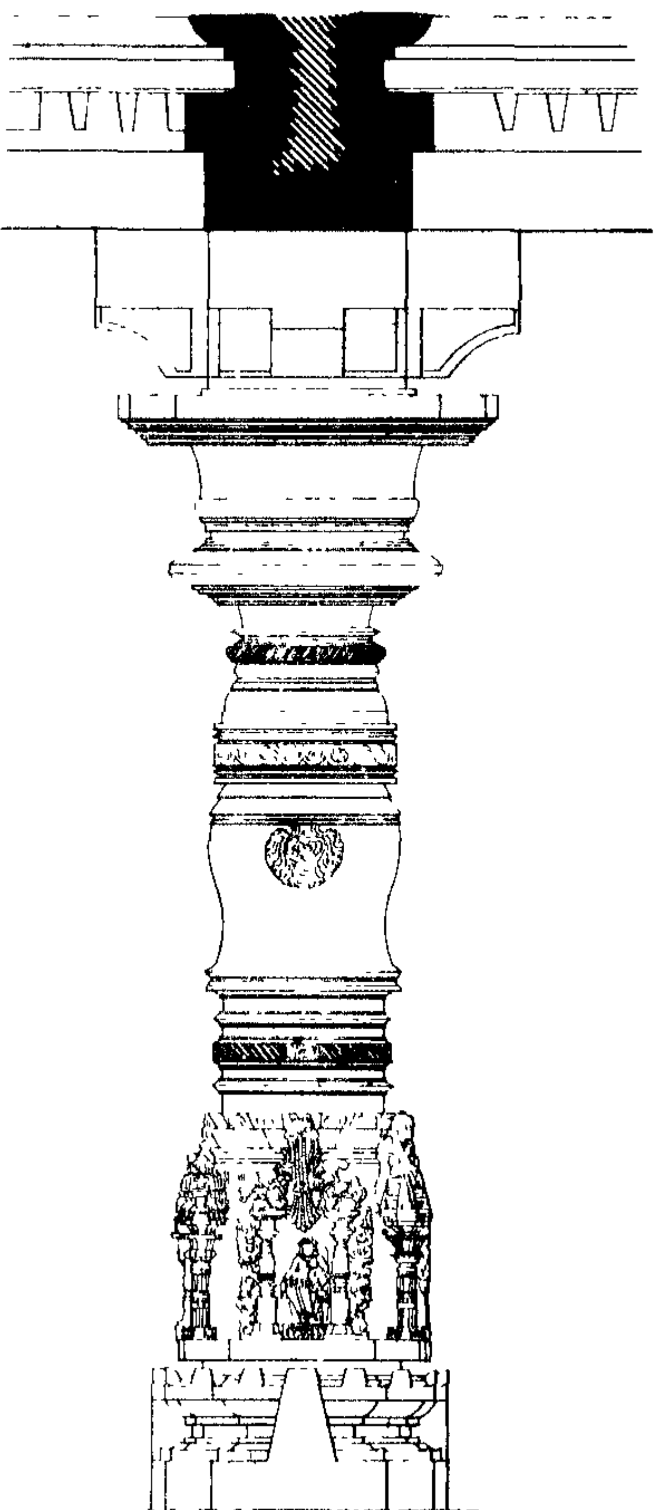


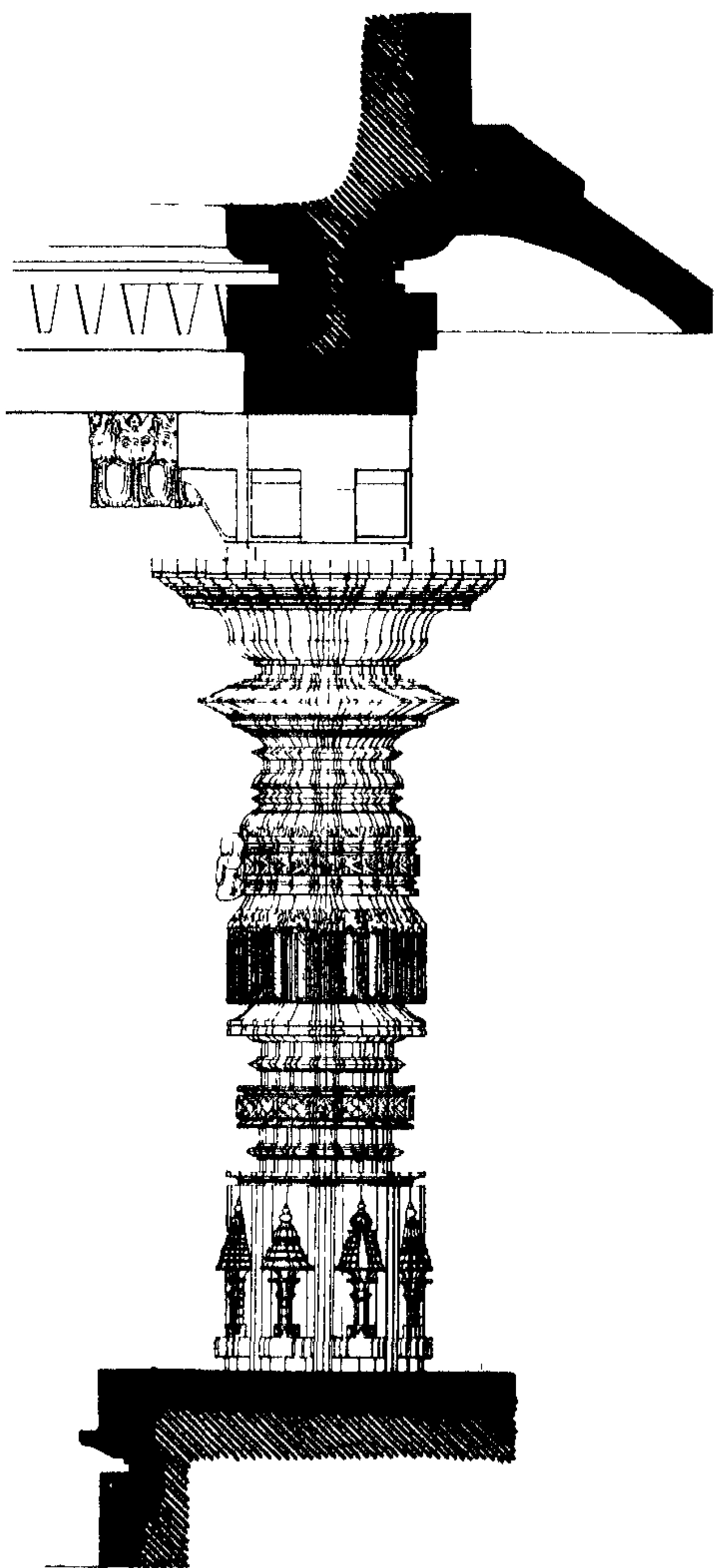
BELGAUM: PILLAR IN THE TEMPLE NEAR THE BARRACKS

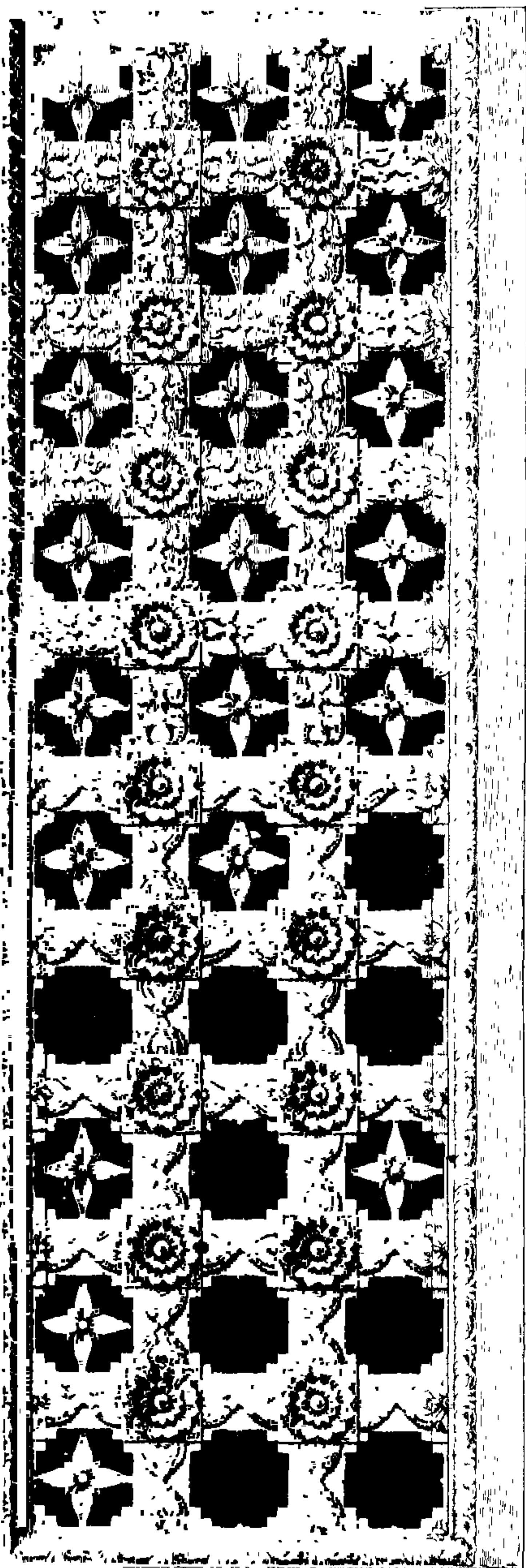


UNKAL: PERFORATED SCROLL PANEL FROM CHANDRAMAULISVARA.









SCALE OF 12 1 2 3 4 5 6 7 8 9 10 FEET

SCALE OF 12" 6" 1 2 FEET

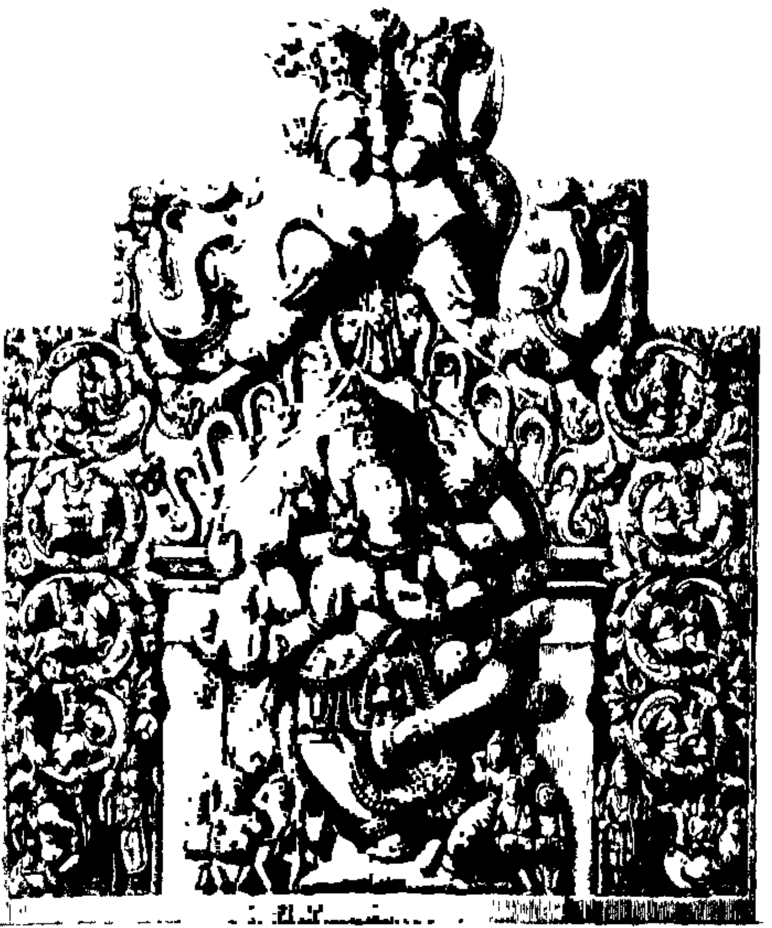
PILLARS IN THE TEMPLE OF DODDA BASAPPA AT DAMBAL, AND PERFORATED PANEL FROM CHANDRAMAULISVARA AT UNKAL.

NARASIMHA





BRAHMA



TANDAVA

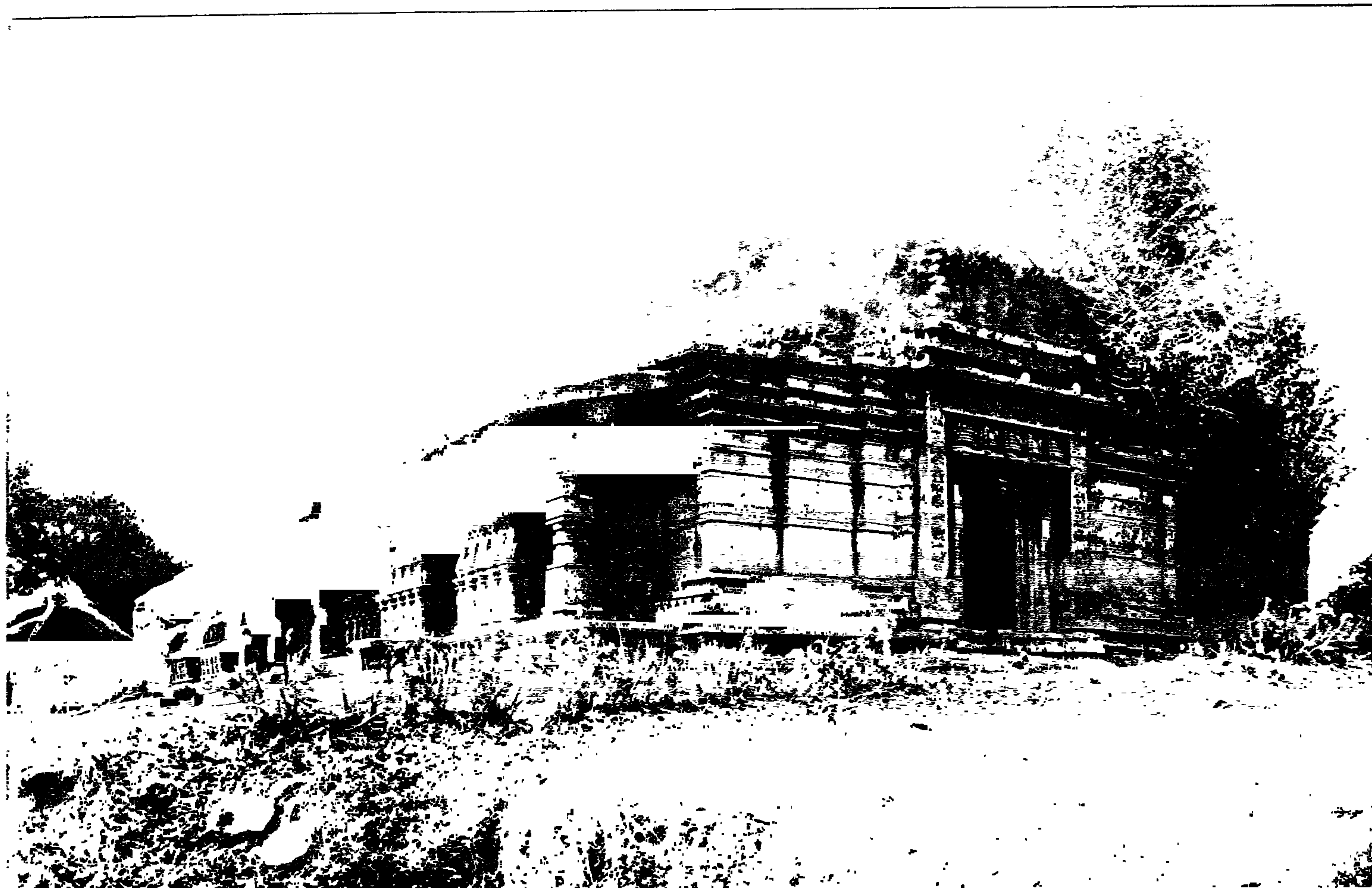


BHAIRAVA.





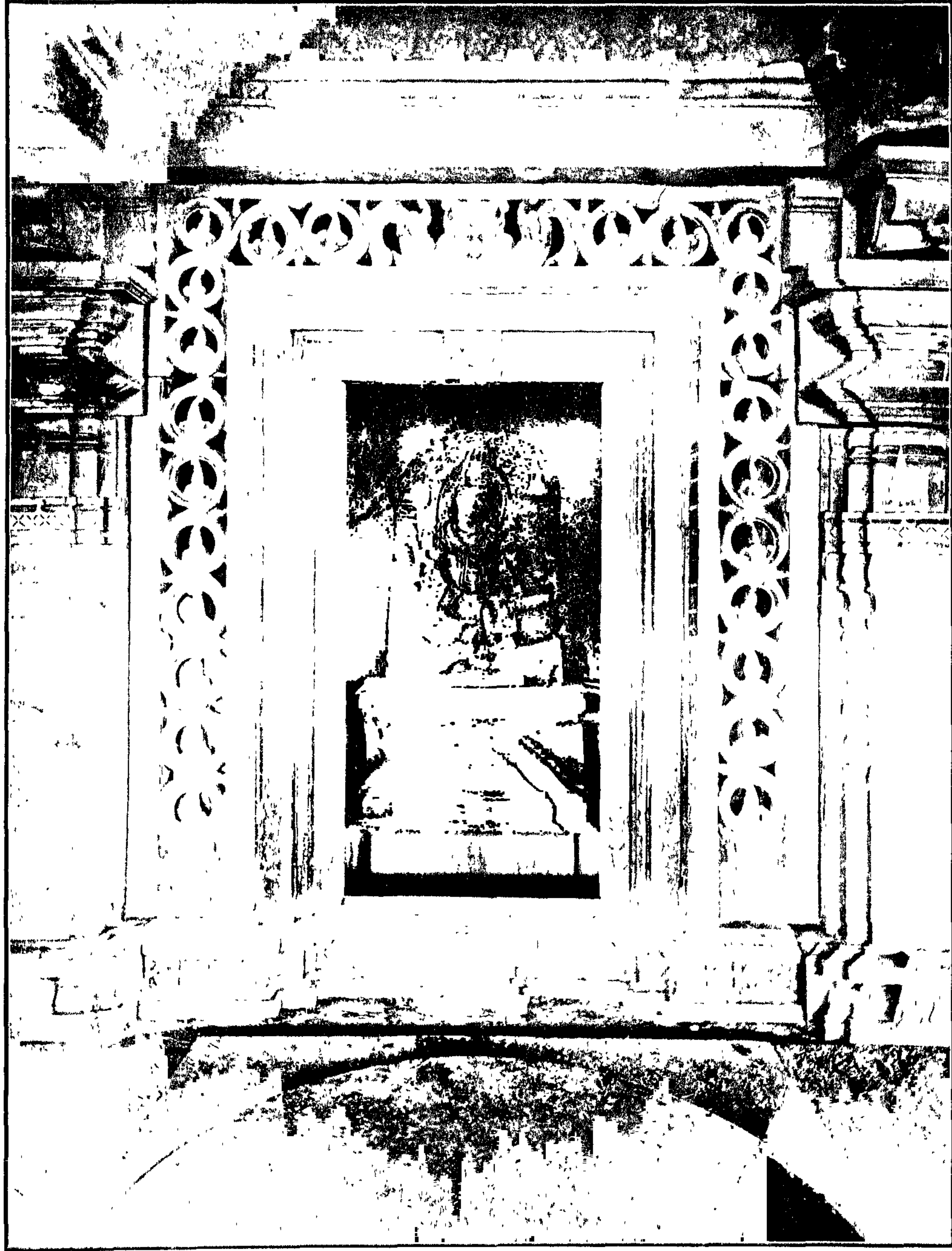
UNKAL AND DAMBAL: SCULPTURE FROM CHANDRAMAULISVARA AND DODDA BASAPPA.



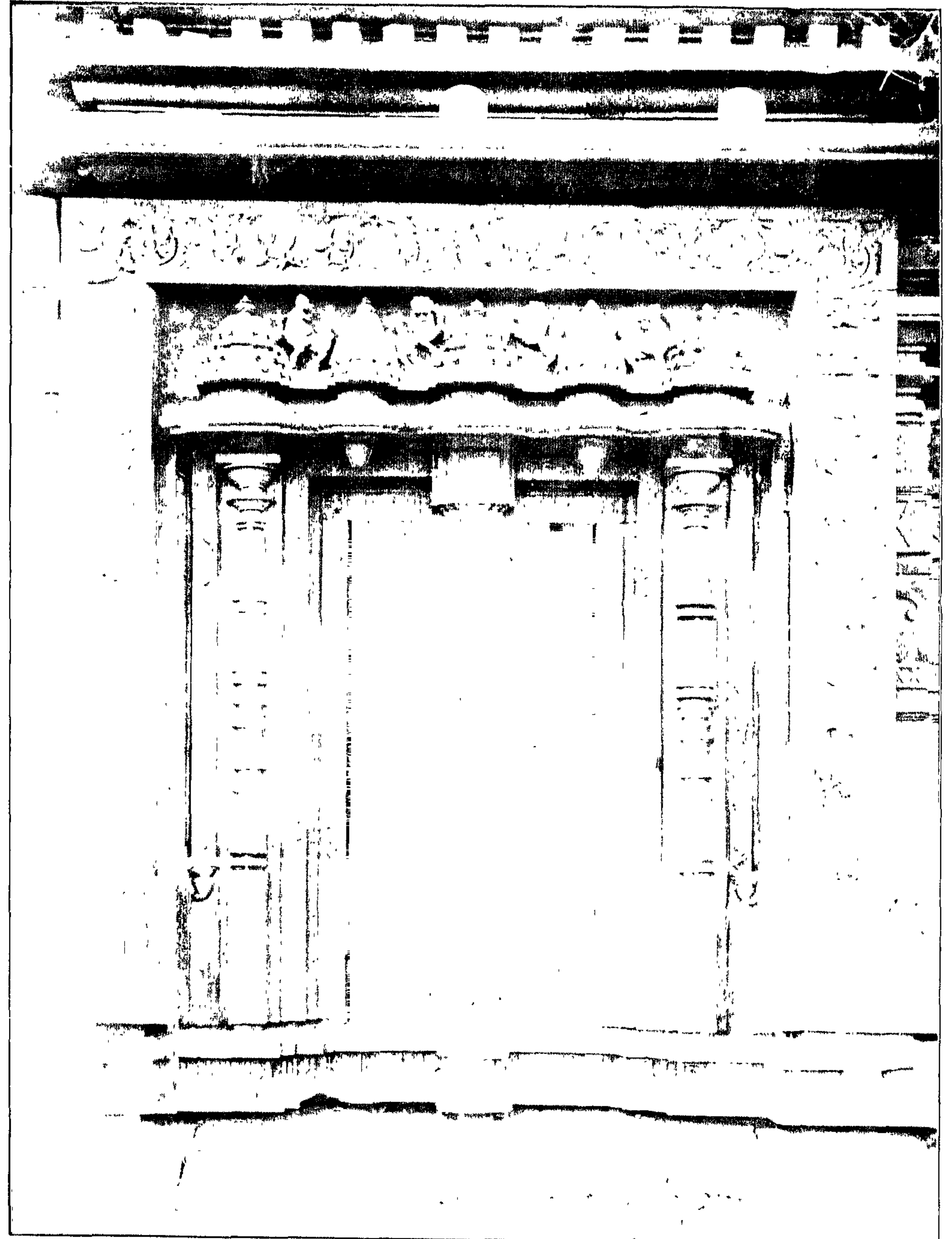
DEGAM: THE KALLA-GUDI.



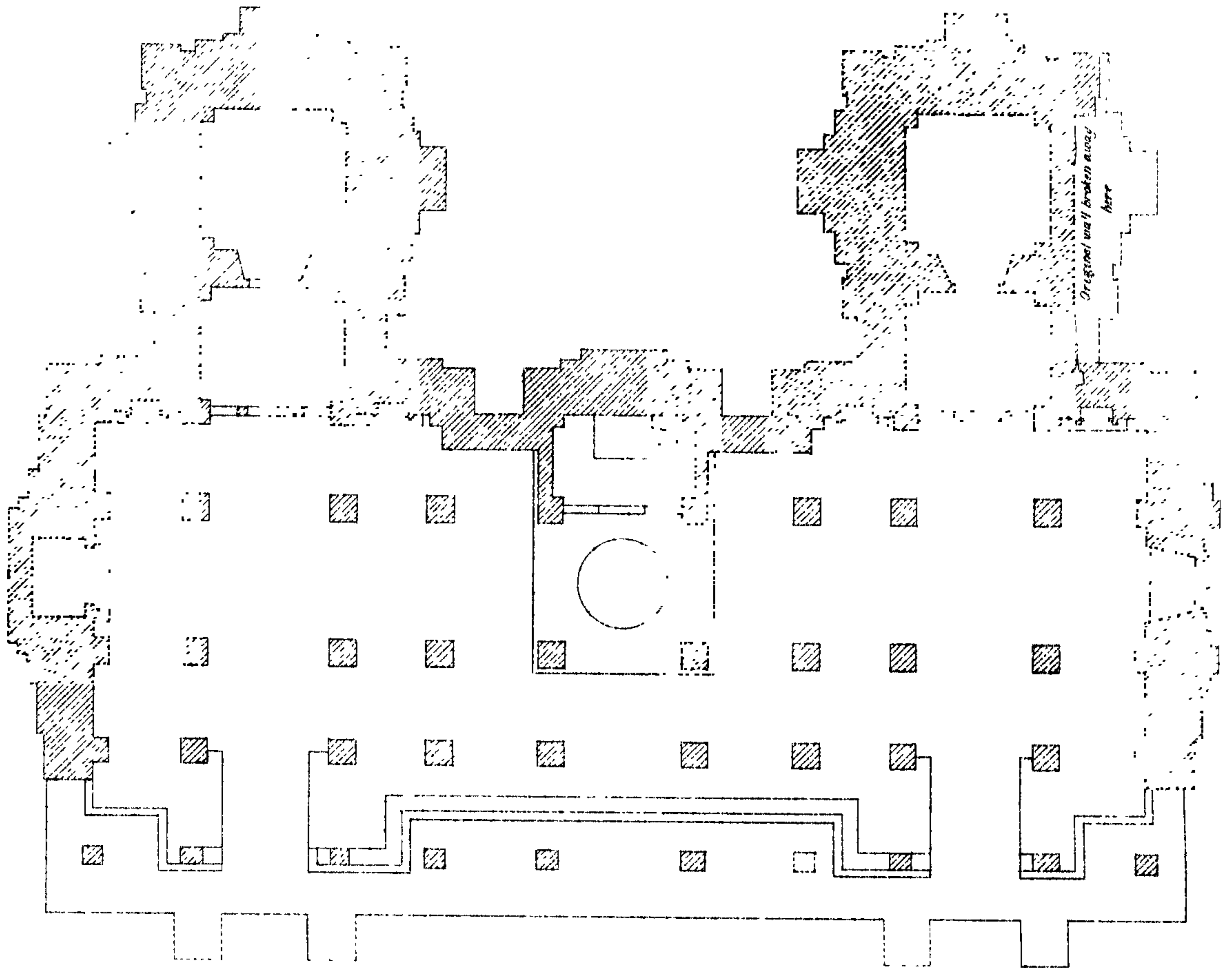
DEGAM: INTERIOR OF THE KALLA-GUDI



DEGAM: CENTRAL SHRINE DOOR OF THE KALLA-GUDI.



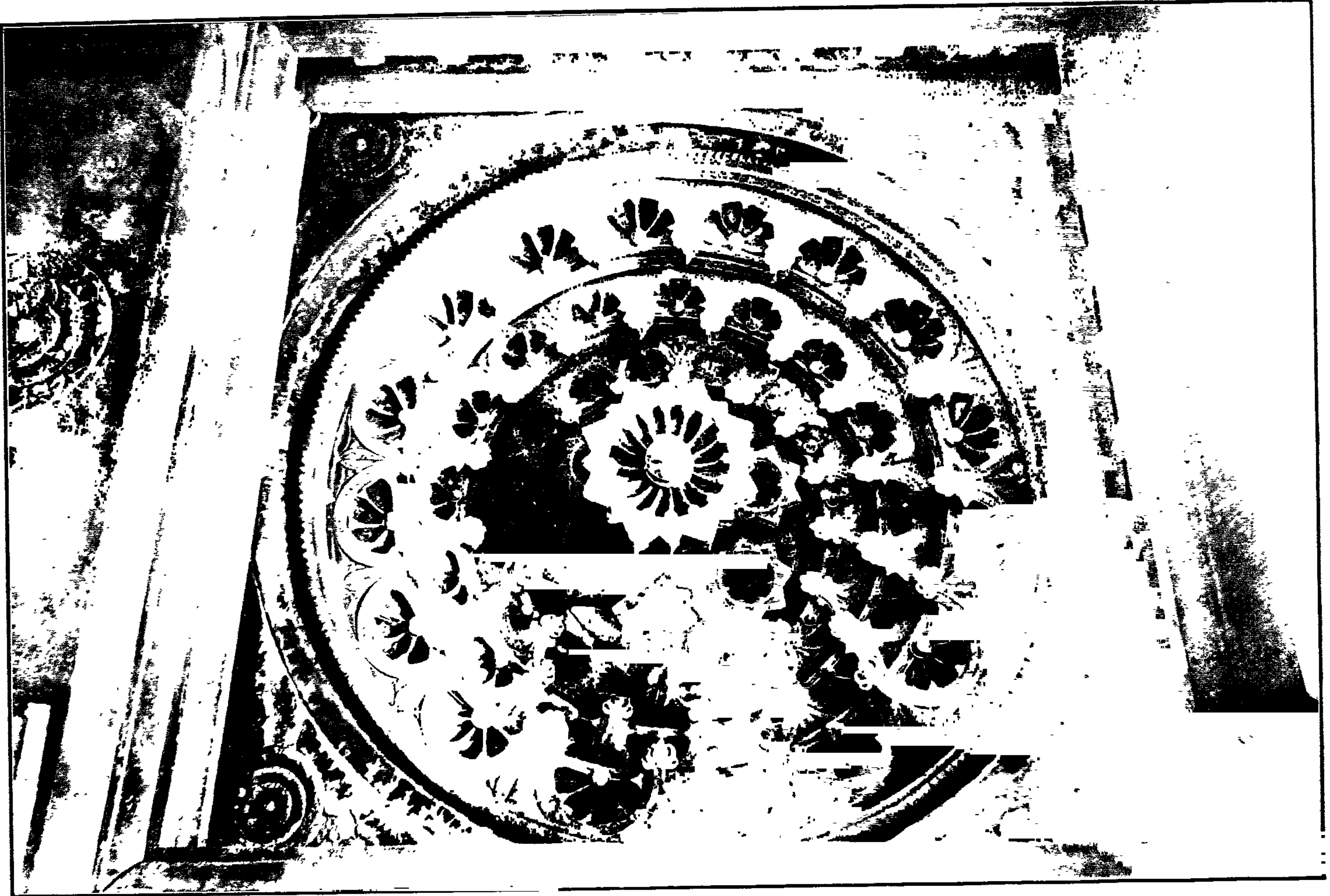
DEGAM: NORTH DOORWAY FROM THE KALLA-GUDI.



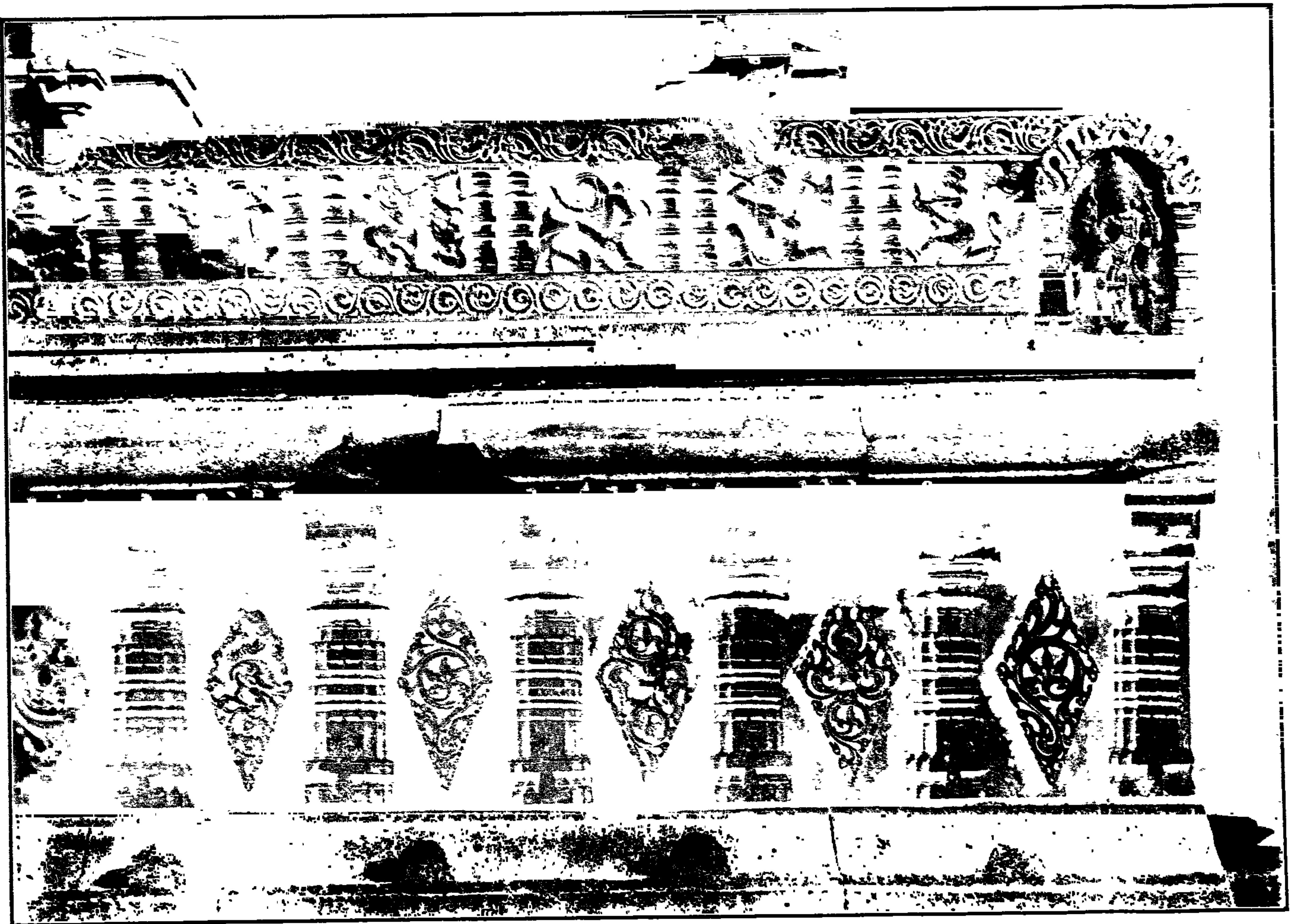
SCALE OF 10 — 10 — 20 — 30 — 40 — 50 FEET.

SCALE OF 10 — 10 — 20 — 30 FEET

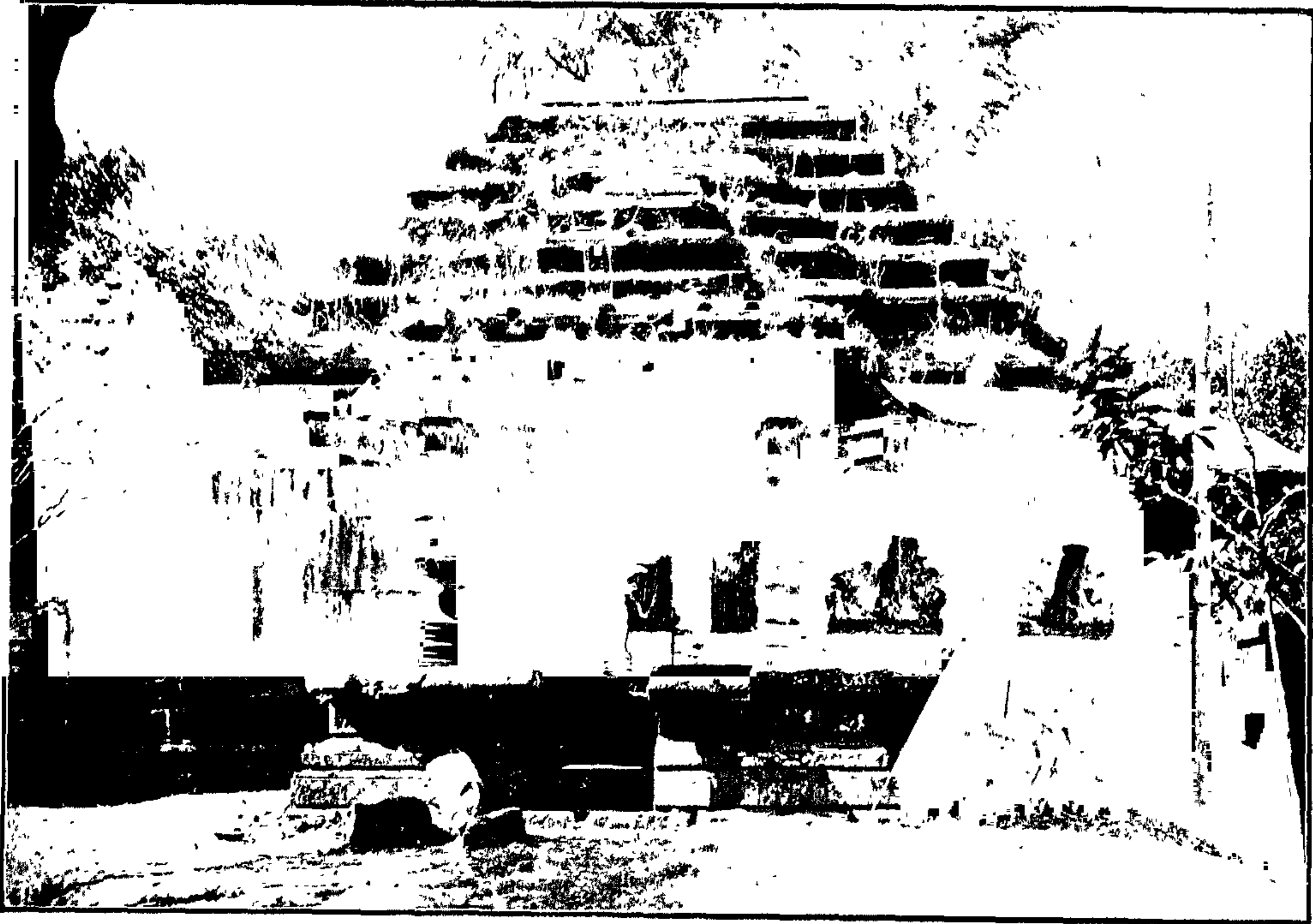
GERSAPPA AND DEGAM: PLANS OF THE TEMPLE OF CHATURMUKHA AND THE KALLA-GUDI.



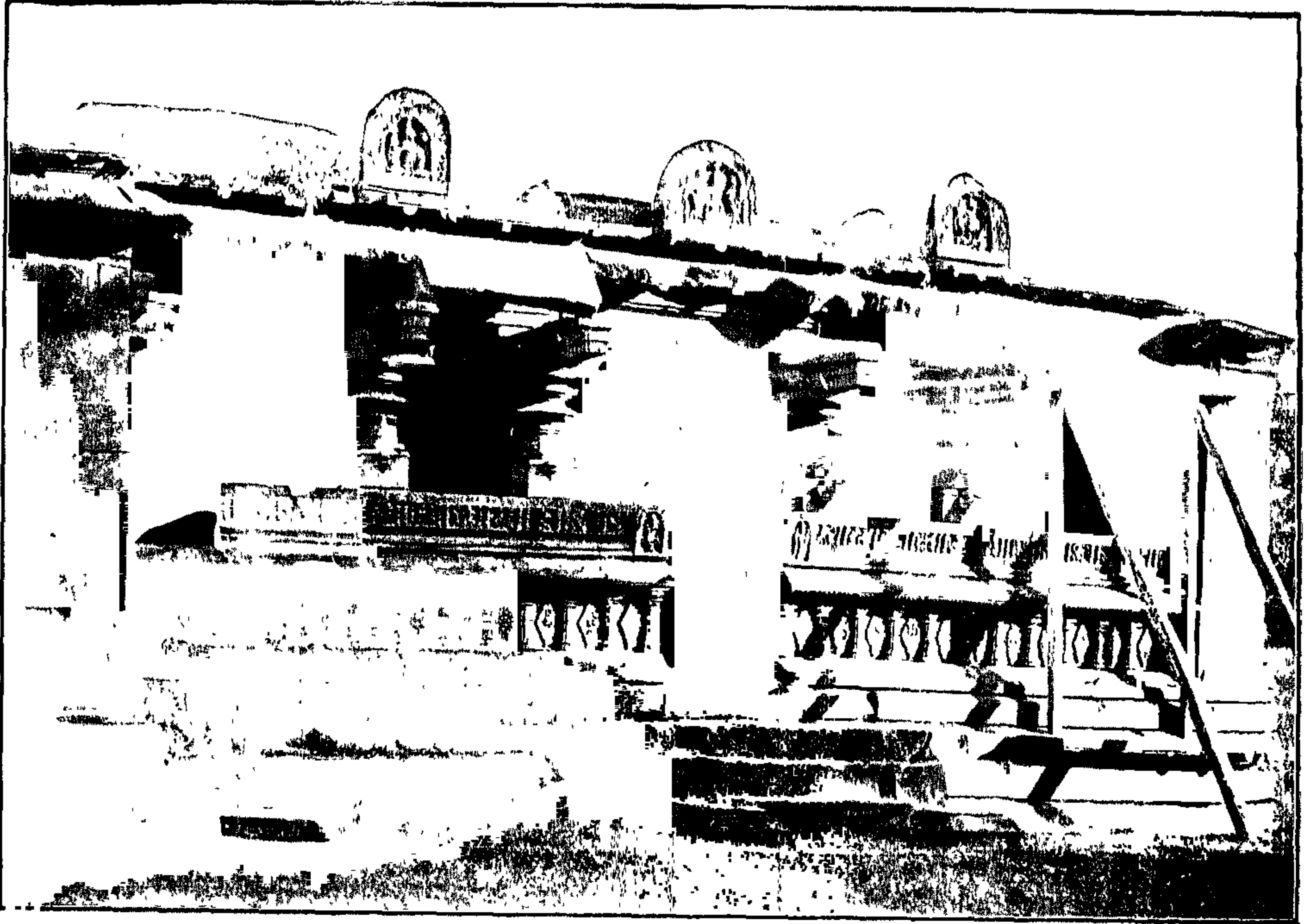
DEGAM: DOME IN THE HALL OF KALLA GUDI.



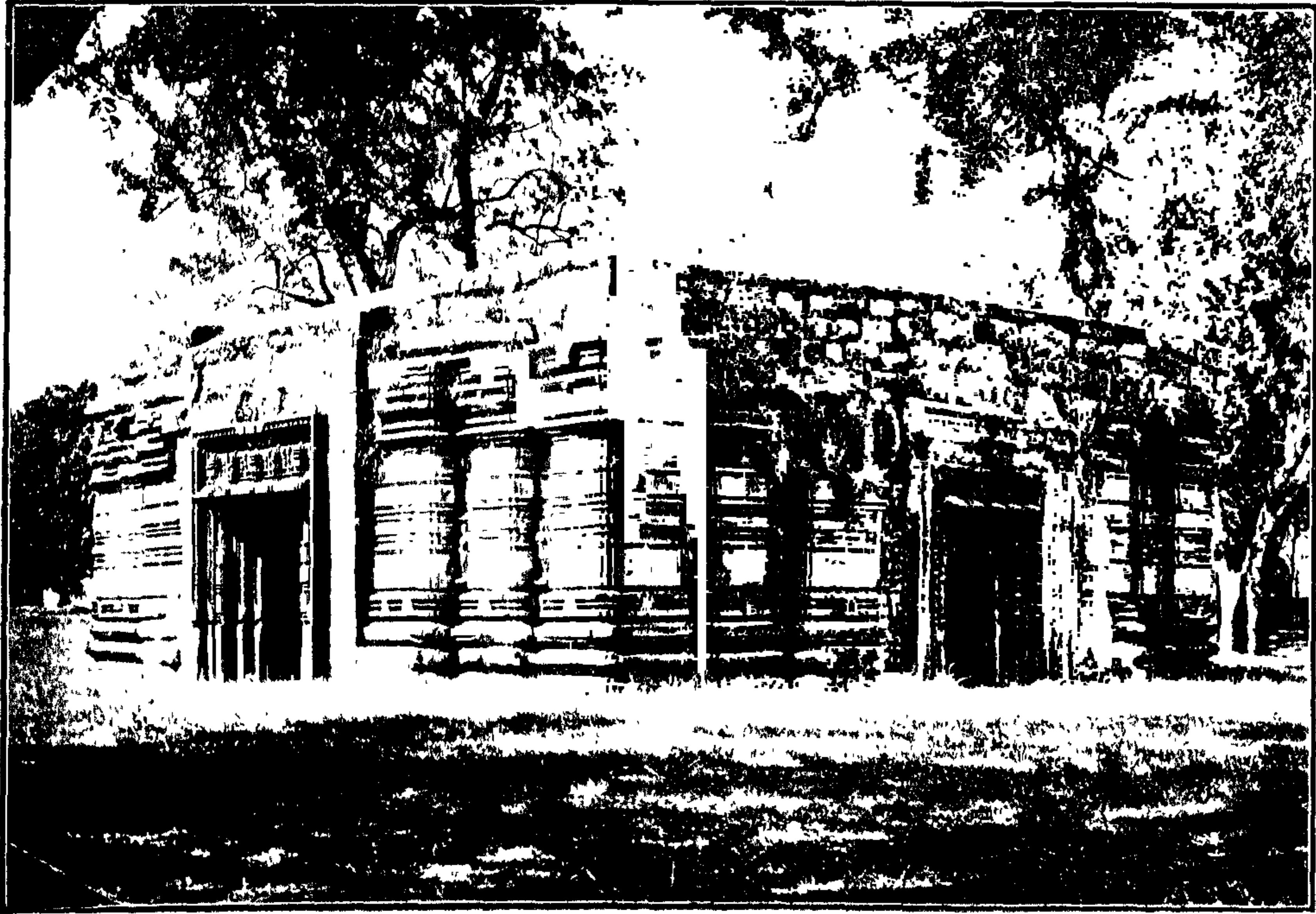
BELGAUM: PORTION OF THE FRONT OF THE JAINA TEMPLE, FACING SOUTH.



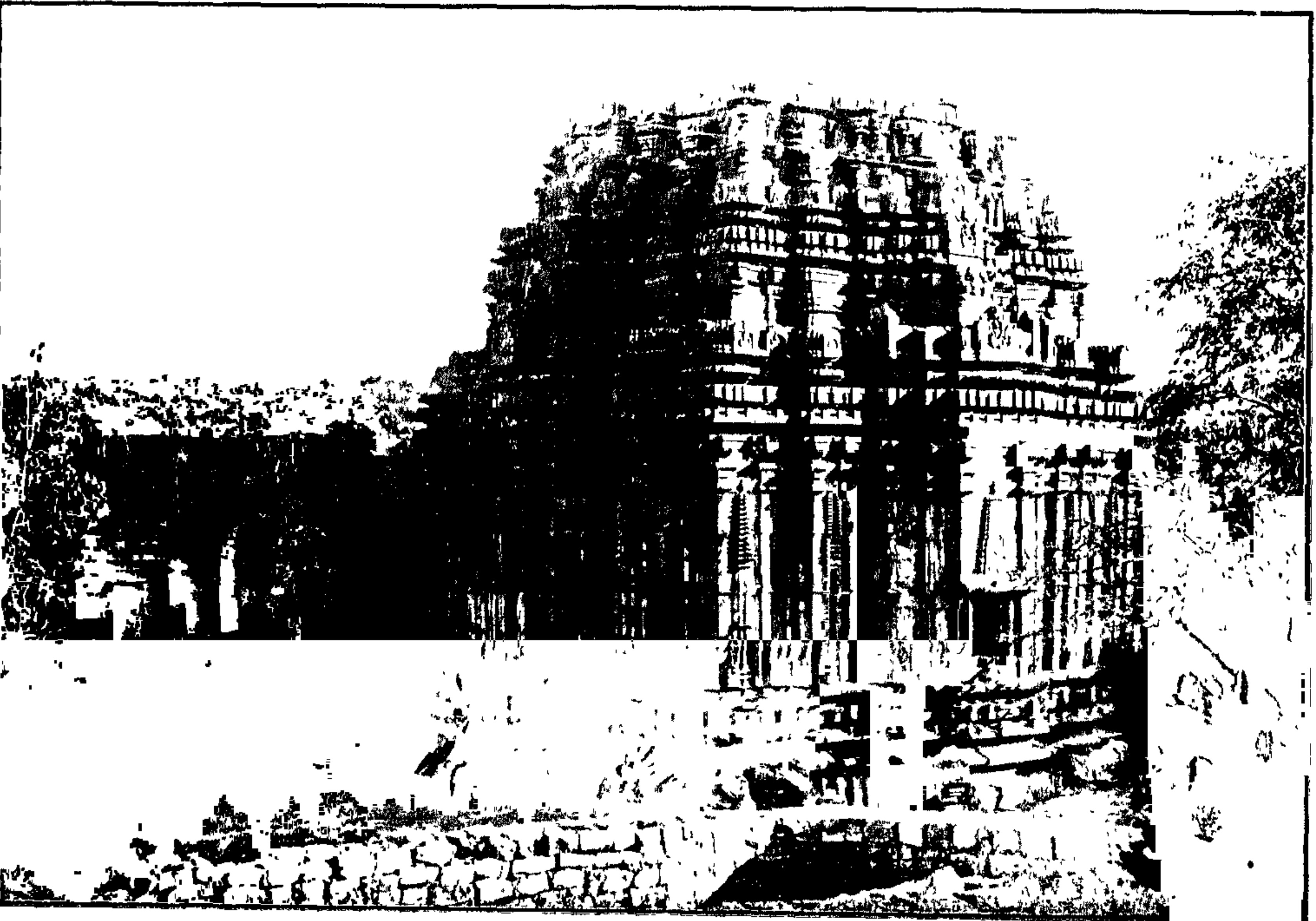
BELGAUM: OPEN HALL OF THE JAINA TEMPLE, FACING NORTH.



BELGAUM: FRONT OF SMALL JAINA TEMPLE, FACING SOUTH.



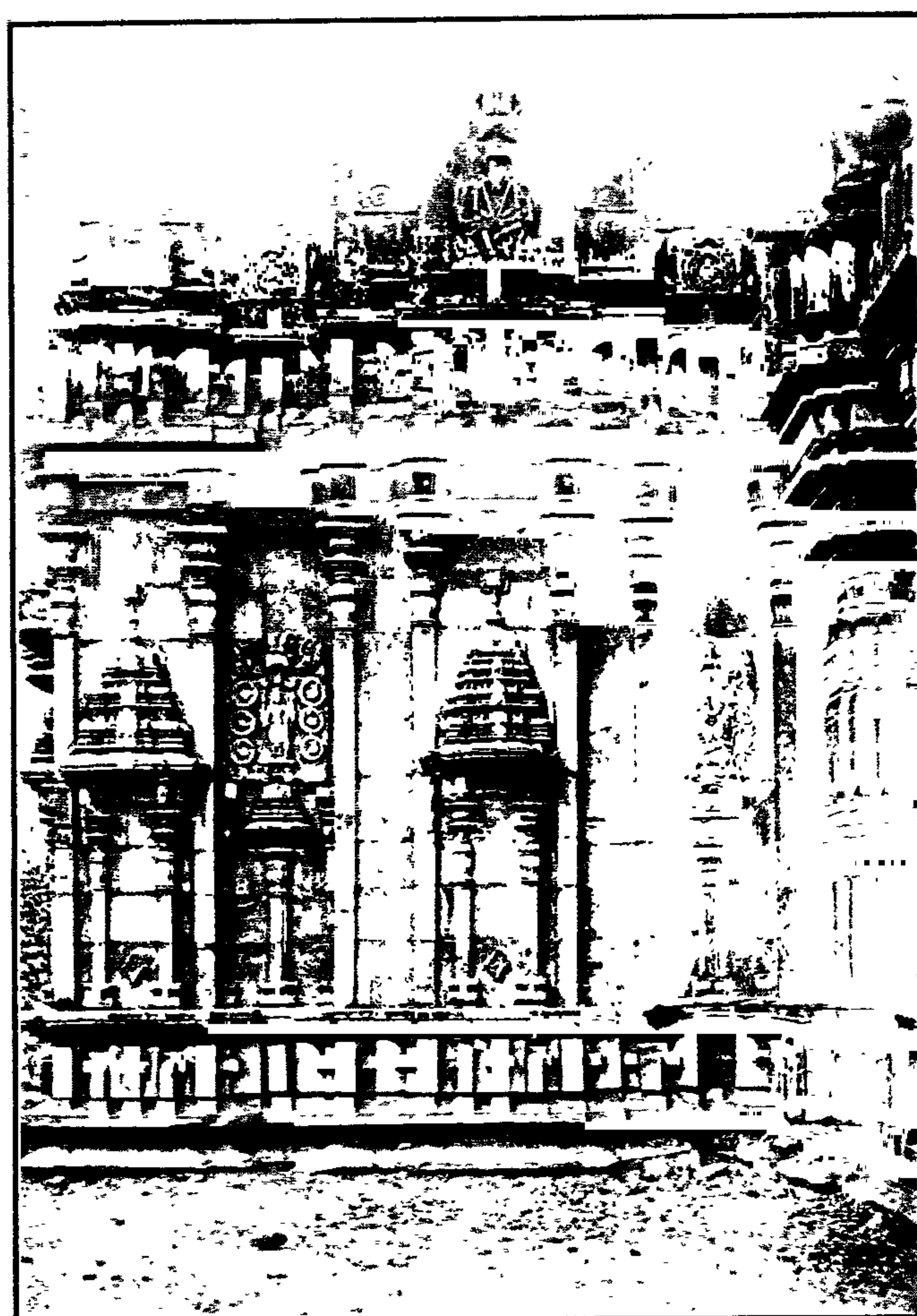
BELGAUM: THE HINDU TEMPLE NEAR BARRACKS



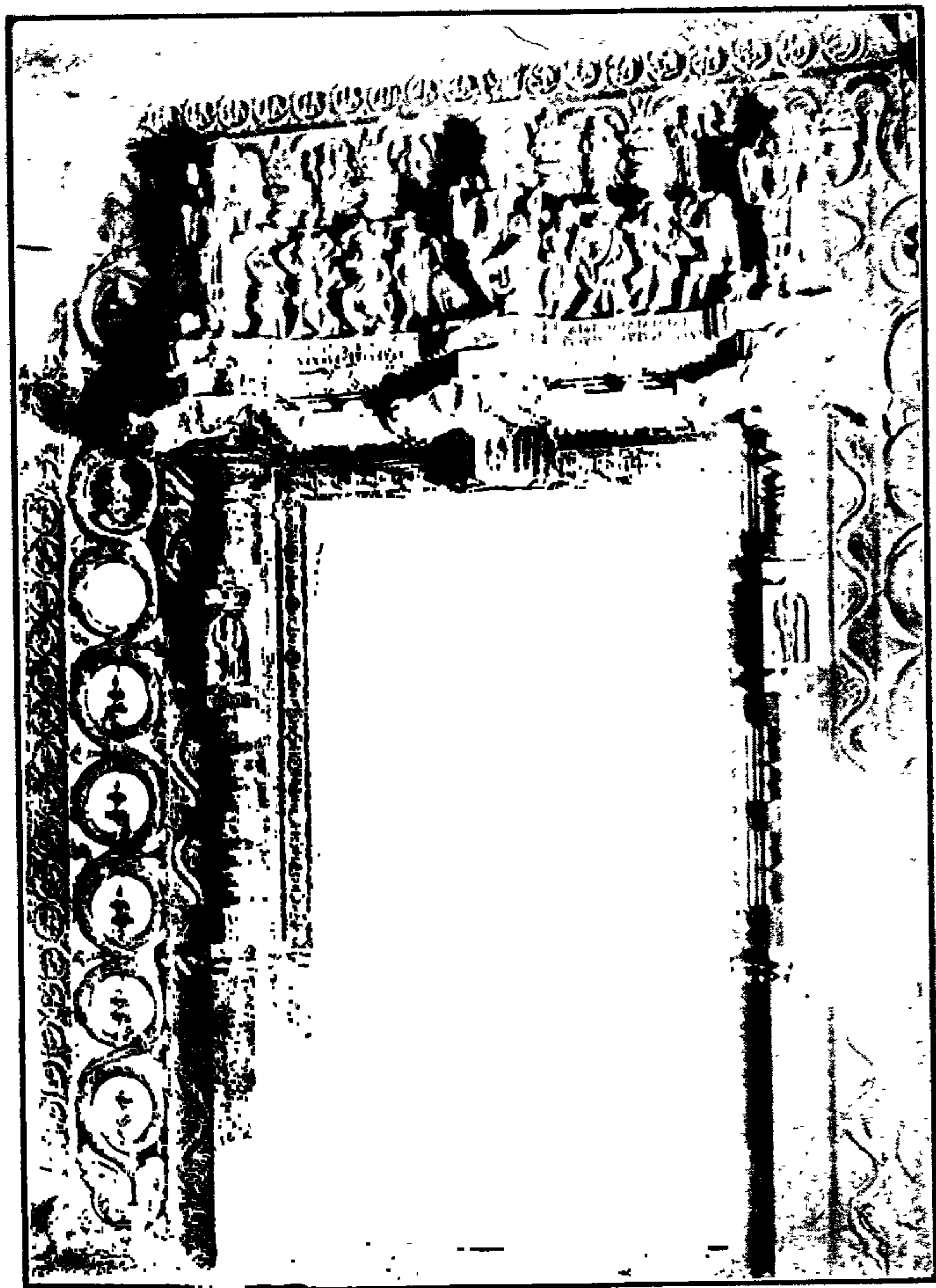
GOKAK FALLS: THE TEMPLE OF TATESVARA.



BELGAUM: MOULDINGS OF DOORWAY IN JAINA TEMPLE, FACING NORTH.



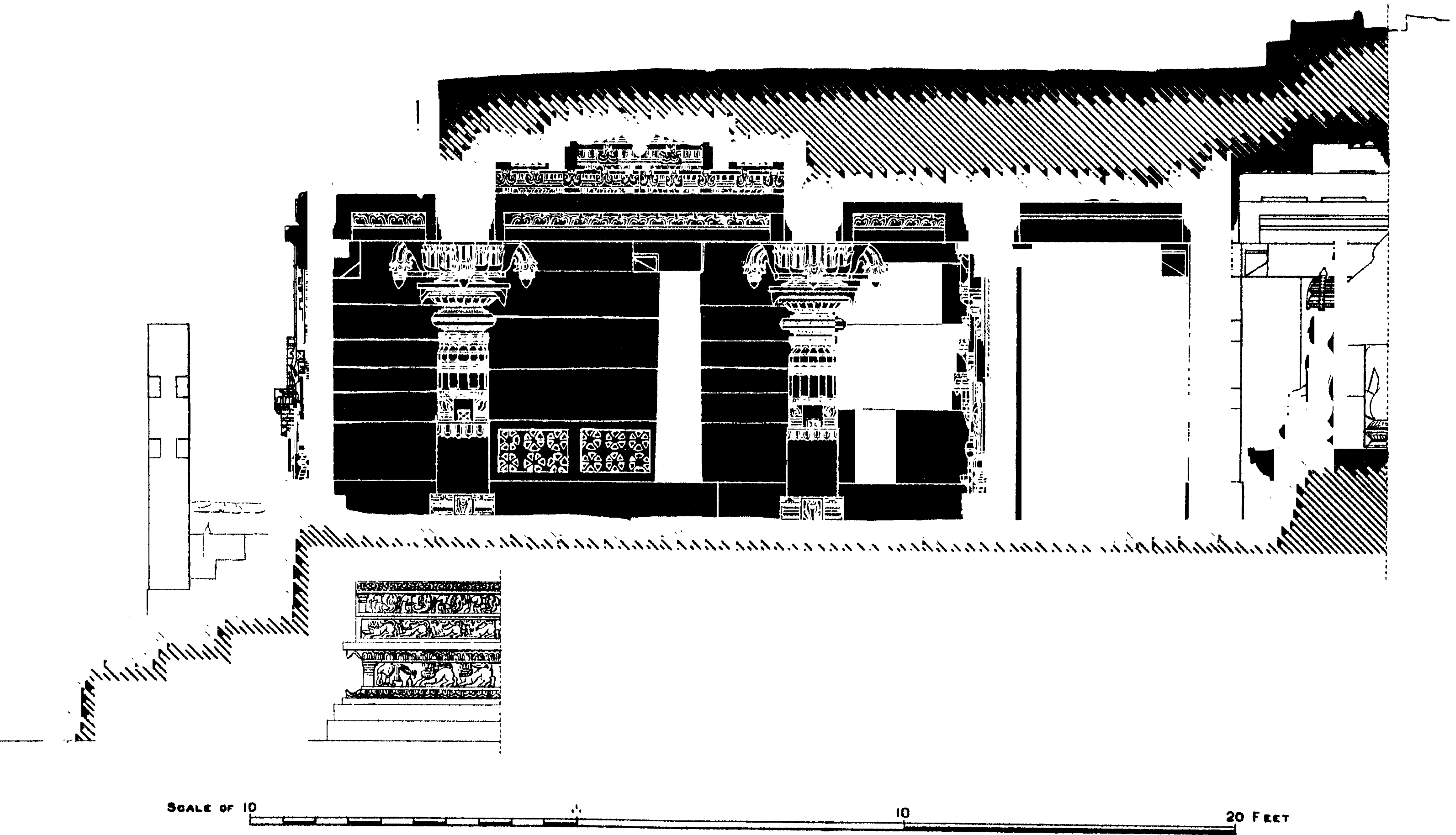
UNKAL: WALLS OF TEMPLE OF CHANDRAMAULISVARA.



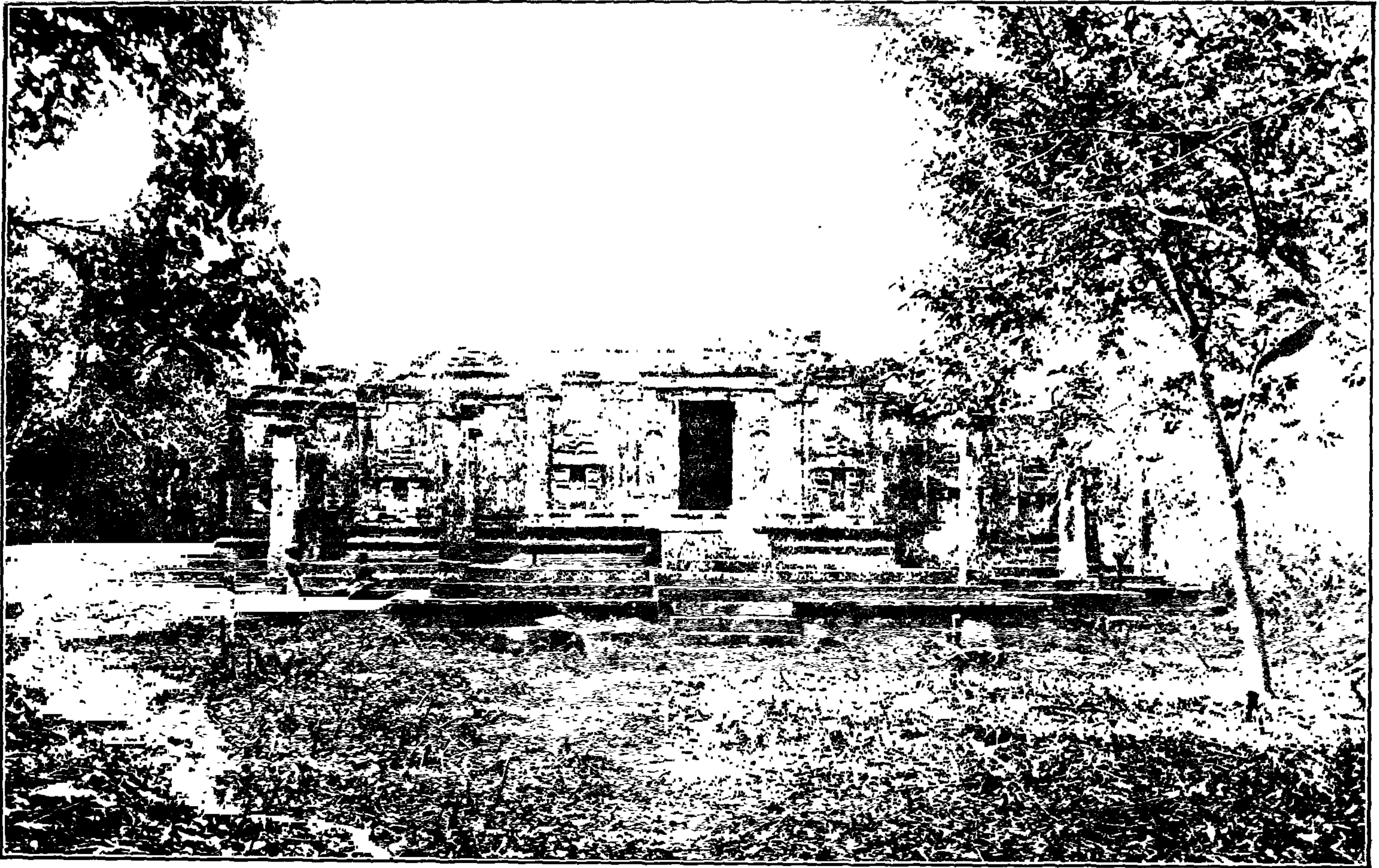
BELGAUM DOORWAY OF ANTECHAMBER OF HINDU TEMPLE



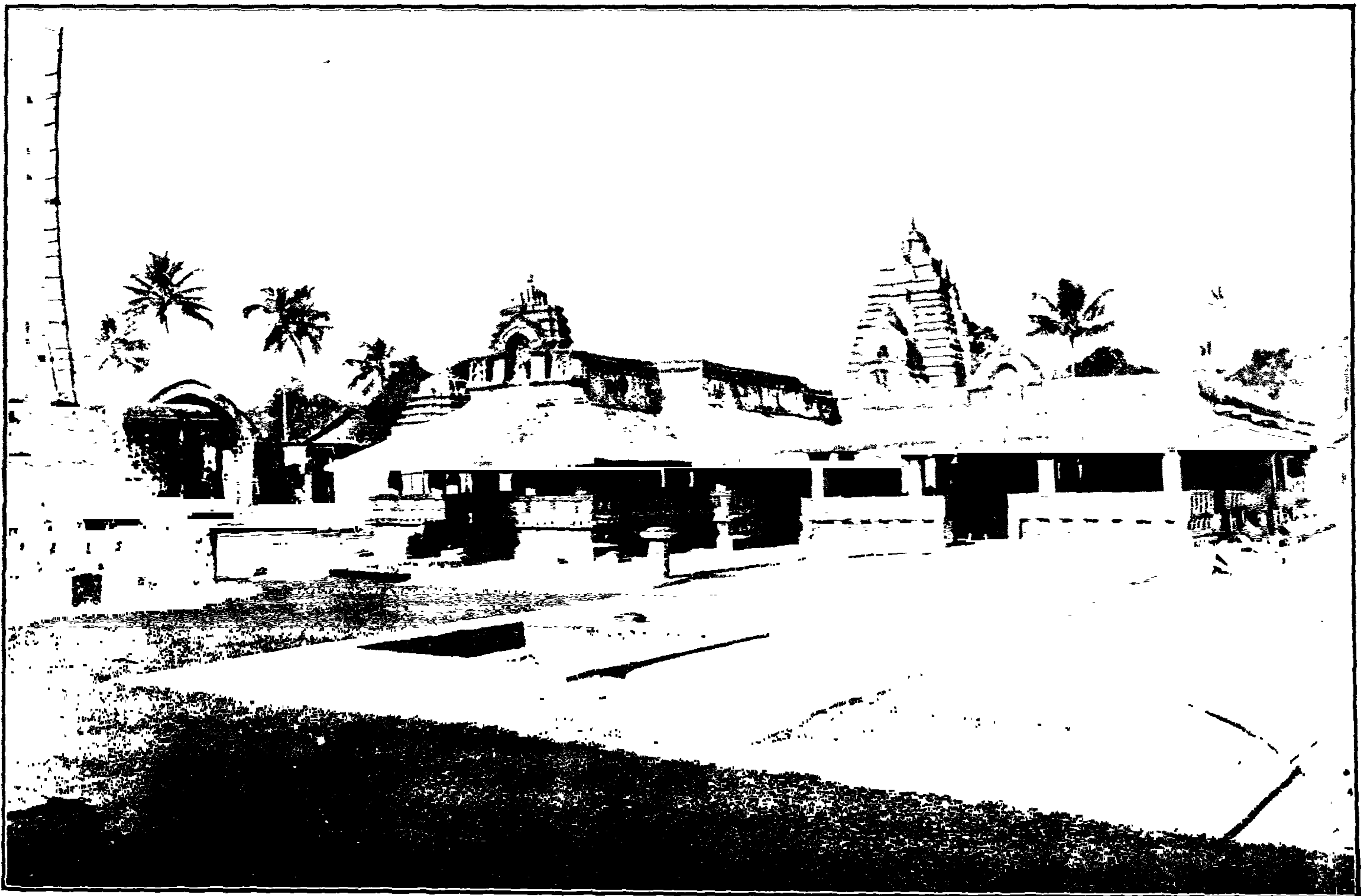
GOKAK FALLS: THREE-HEADED IMAGE OF SIVA



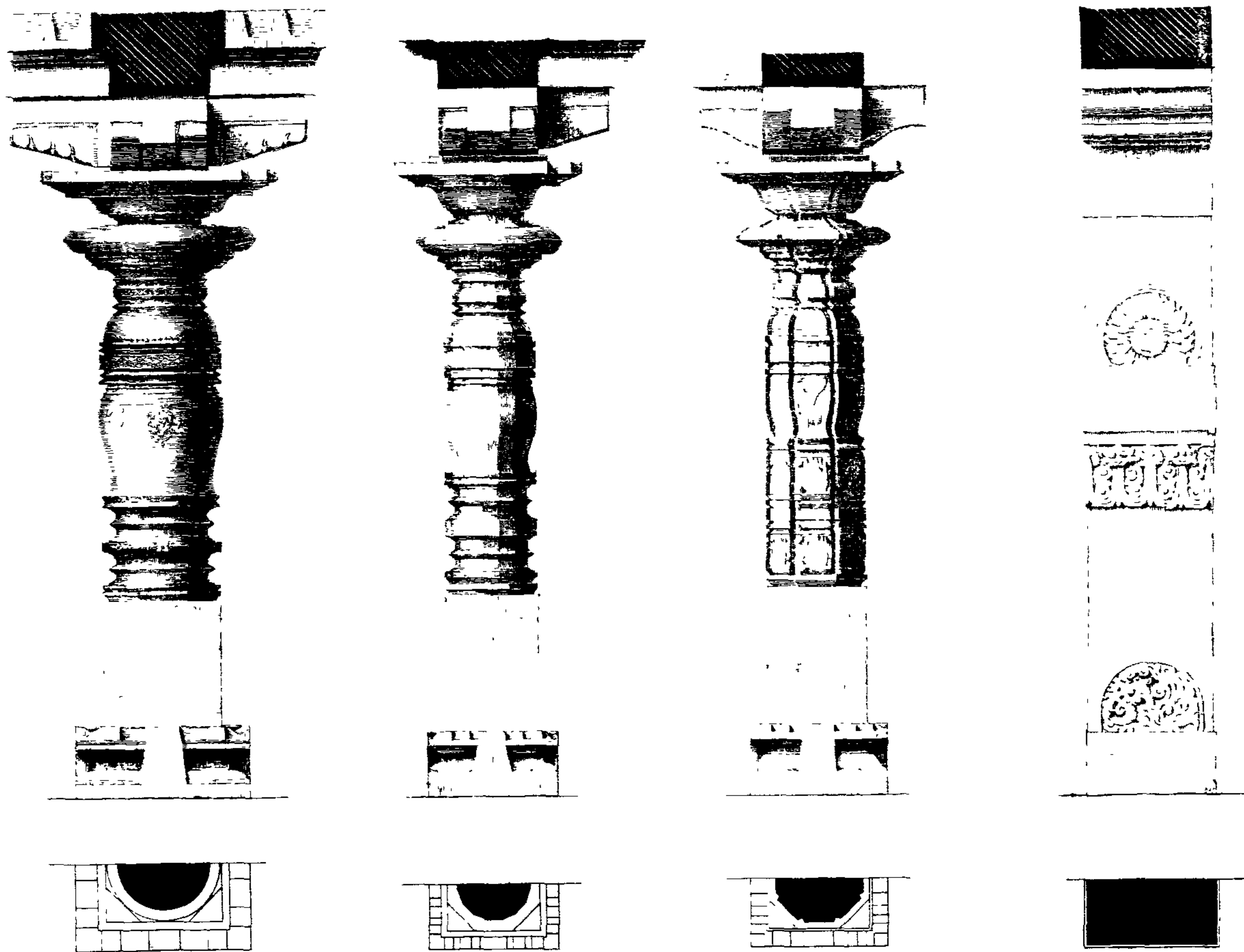
GERSAPPA: DETAIL FROM THE CHATURMUKHA TEMPLE.

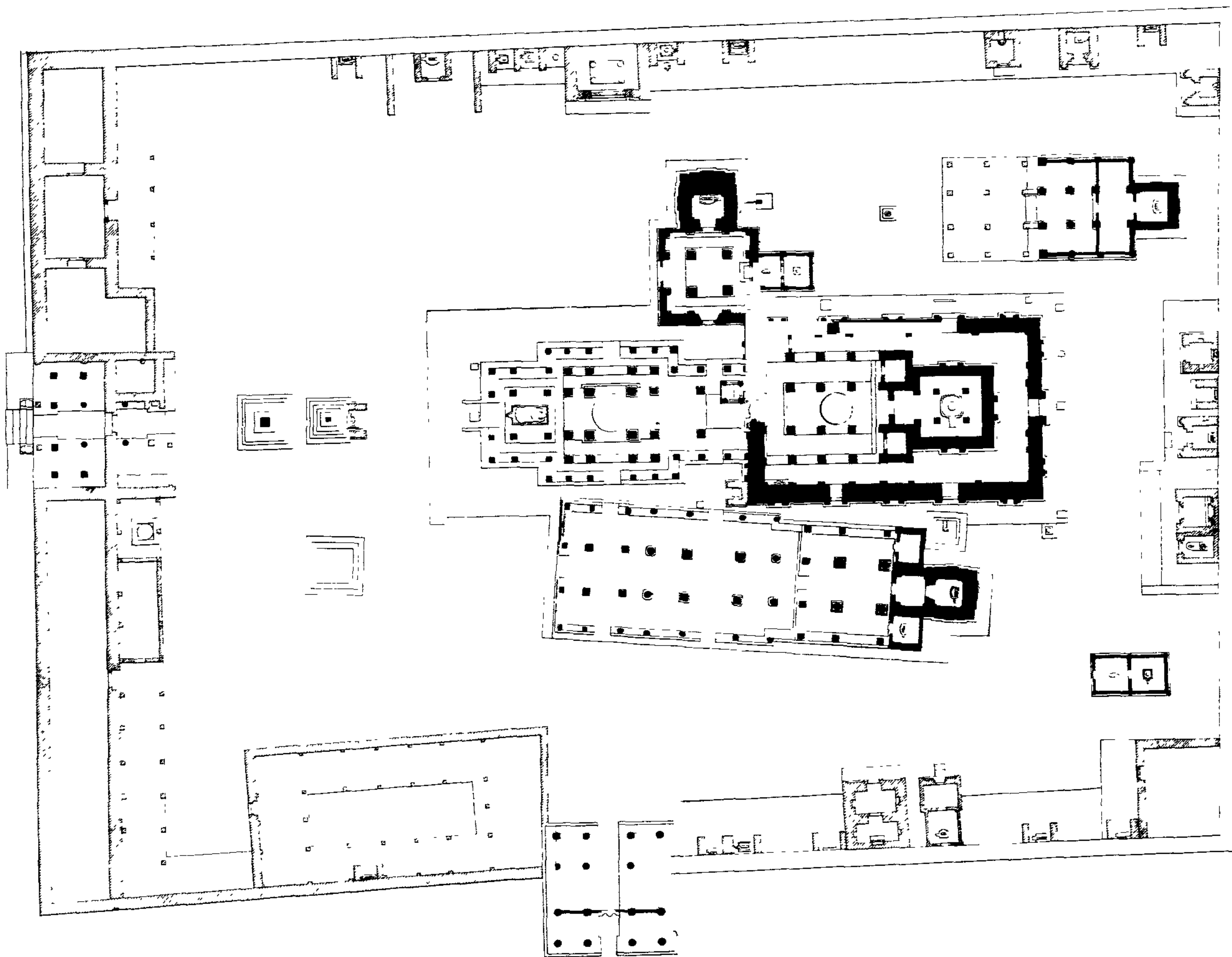


GERSAPPA: THE CHATURMUKHA TEMPLE.

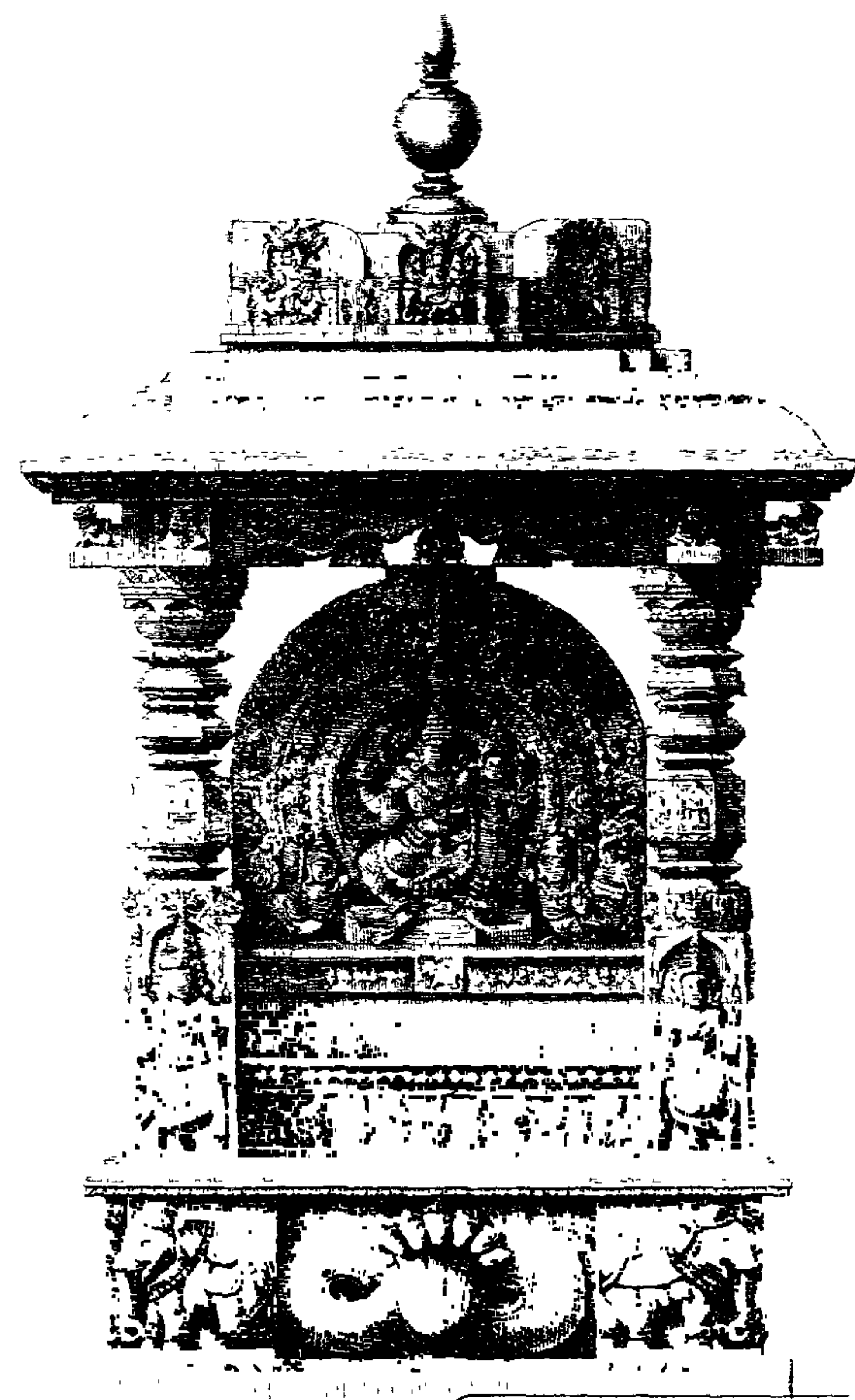


BANAVASI: THE TEMPLE OF MADHUKESVARA.

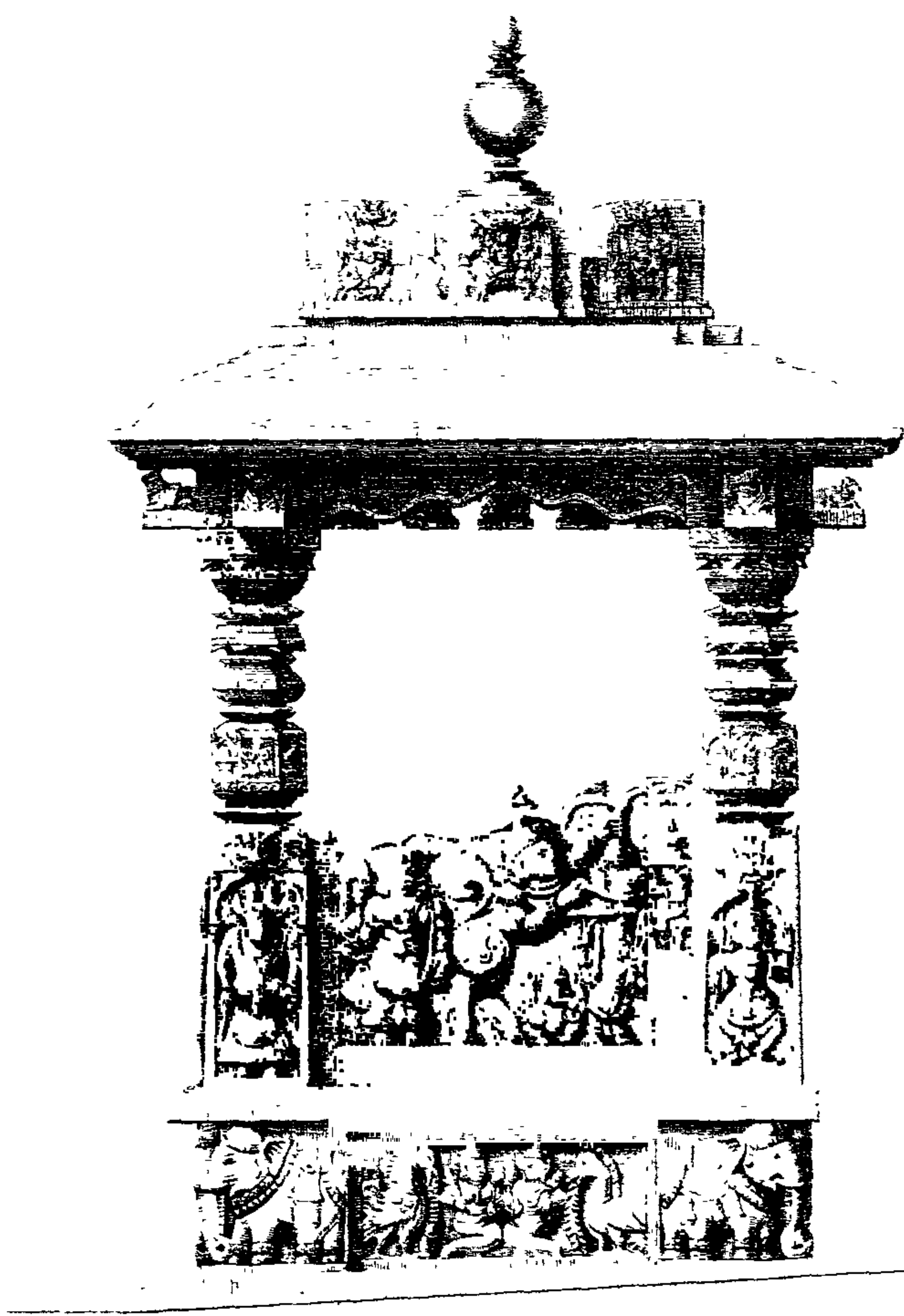




PILLARS AND PLAN FROM THE TEMPLE OF MADHUKESVARA, AT BANAVASI



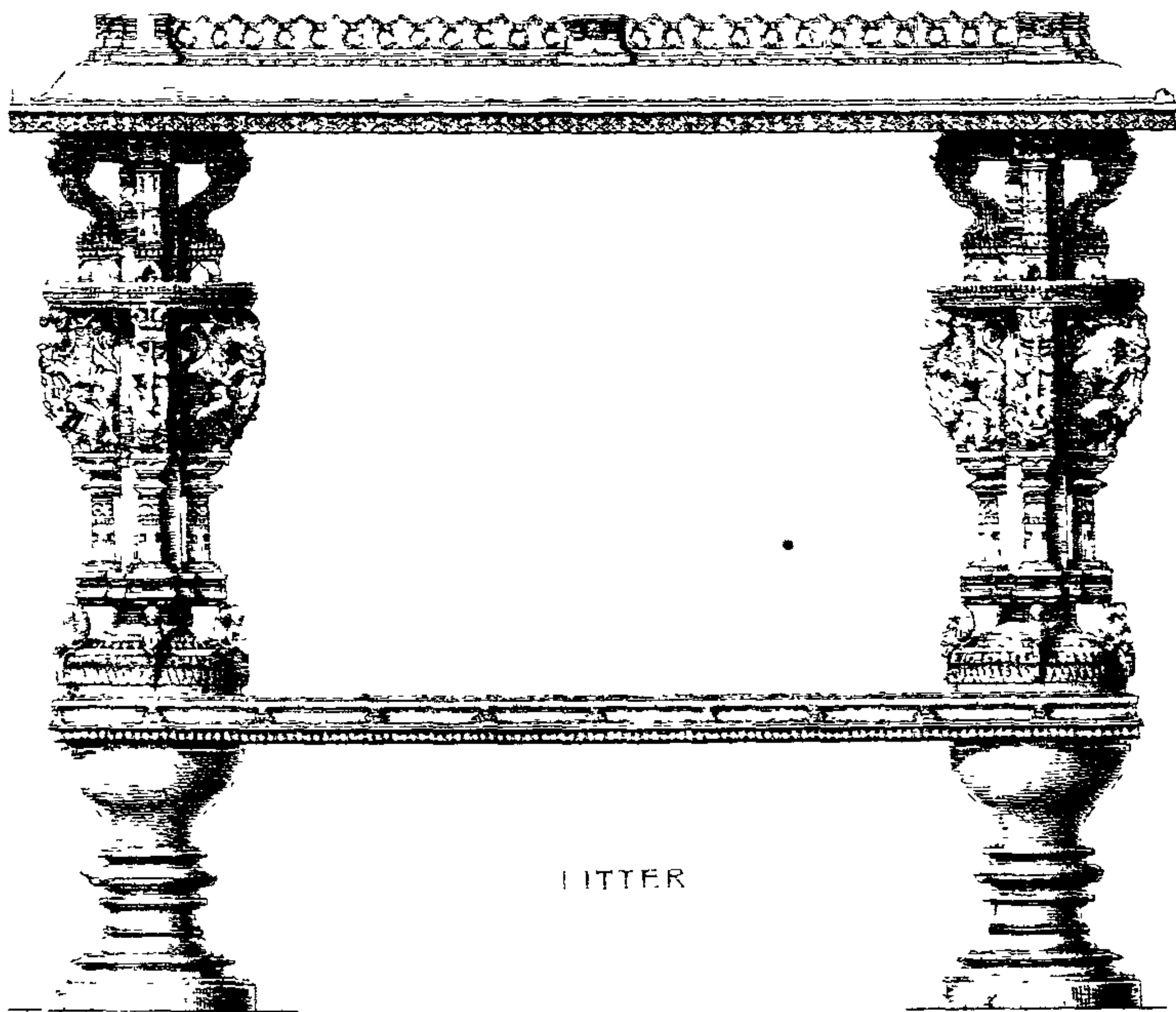
THRONE

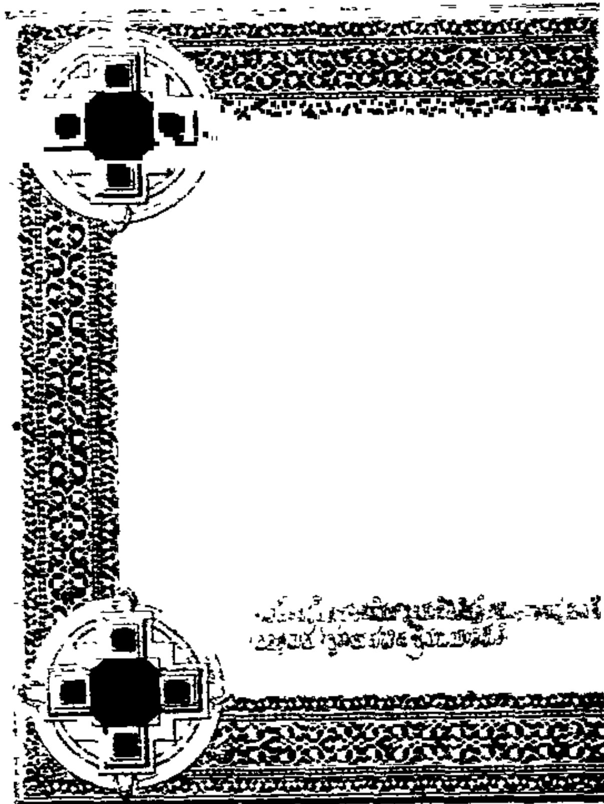


FRONT

SIDE

SCALE OF 12 [inch] 1 2 3 4 5 FEET.

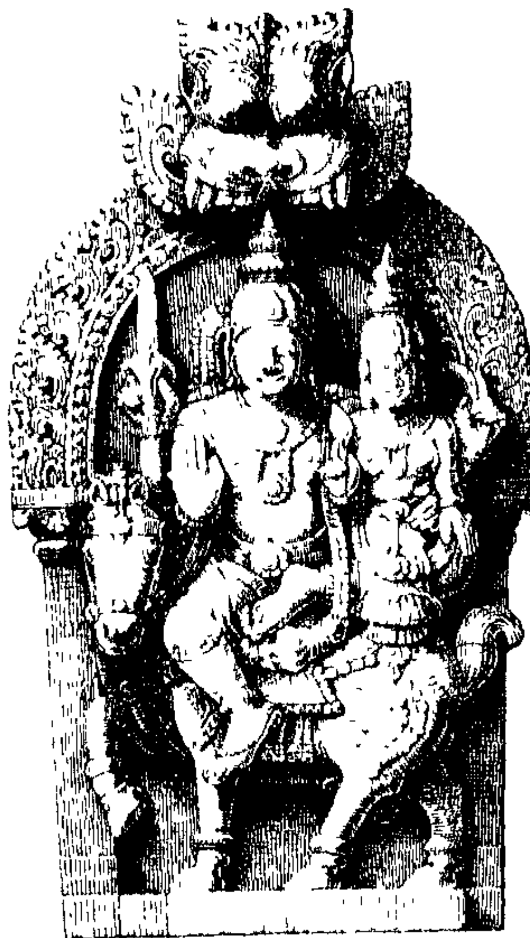


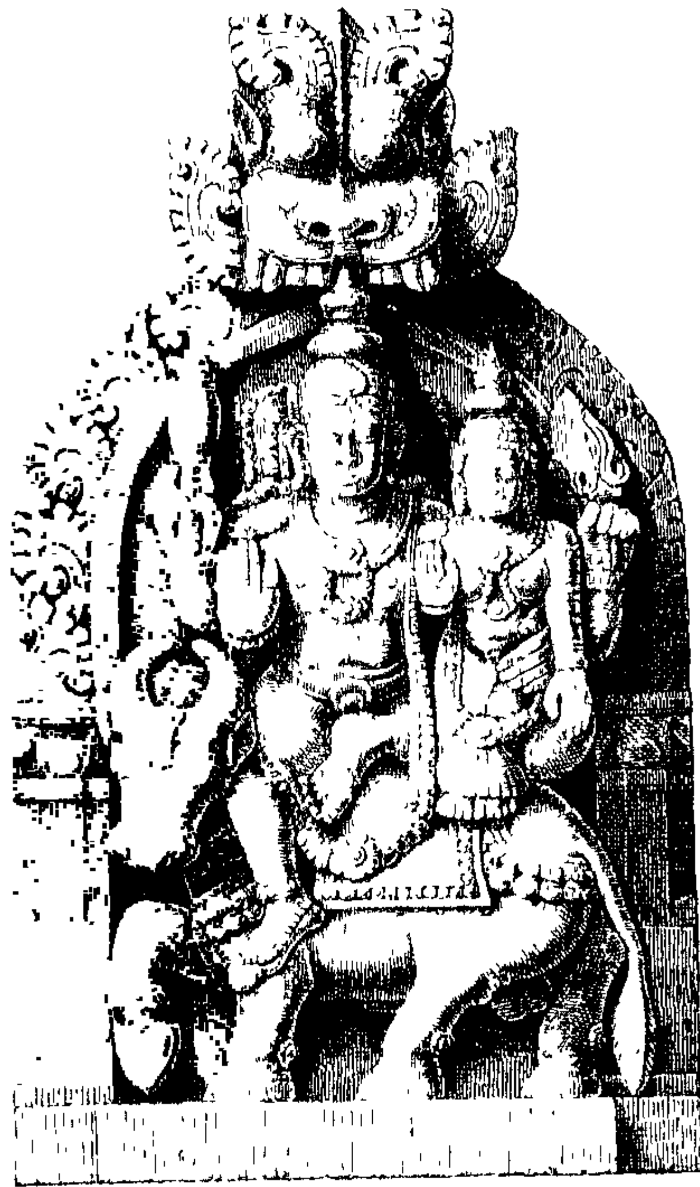


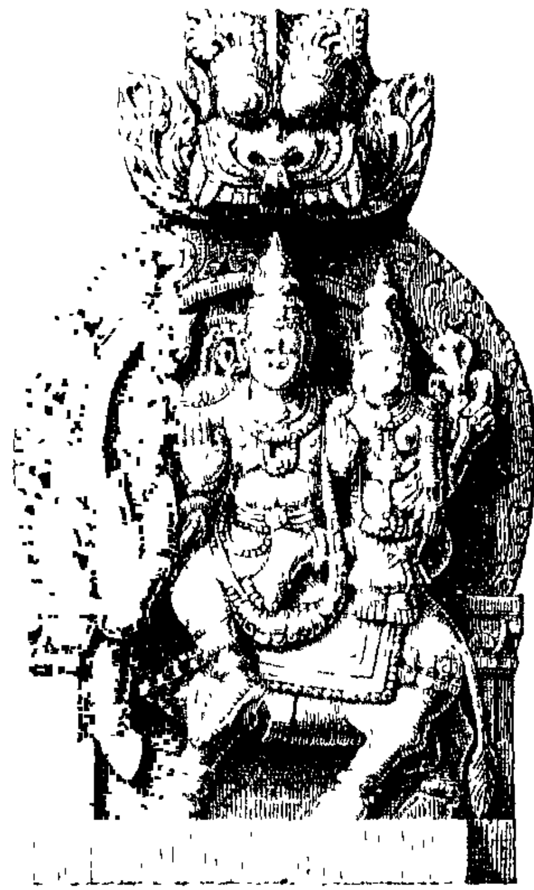
DETAIL ENLARGED

SCALE OF 12 [inch] 1 2 3 4 5 FEET

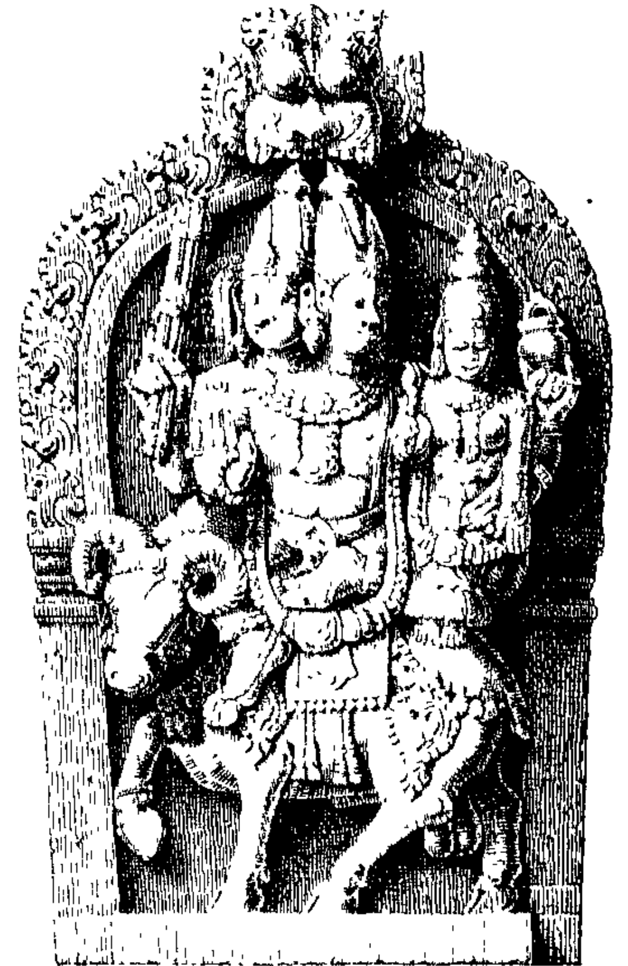
BANAVASI. STONE THRONE AND LITTER IN THE TEMPLE OF MADHUKESVARA

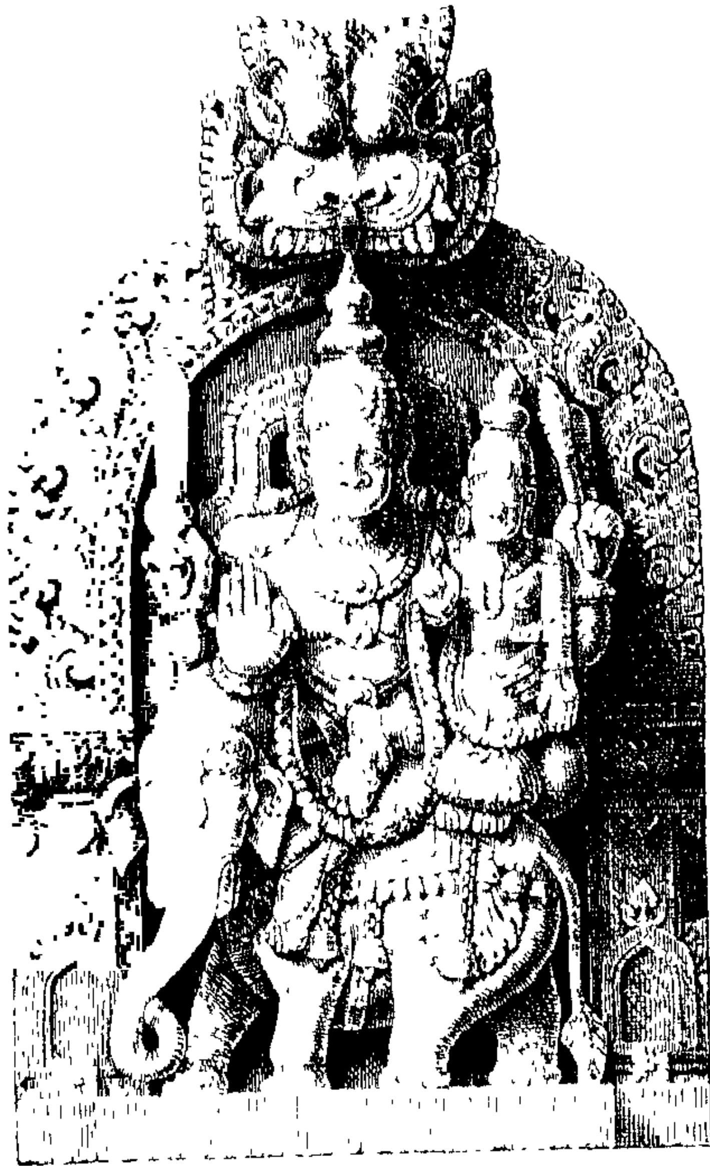

KUBERA

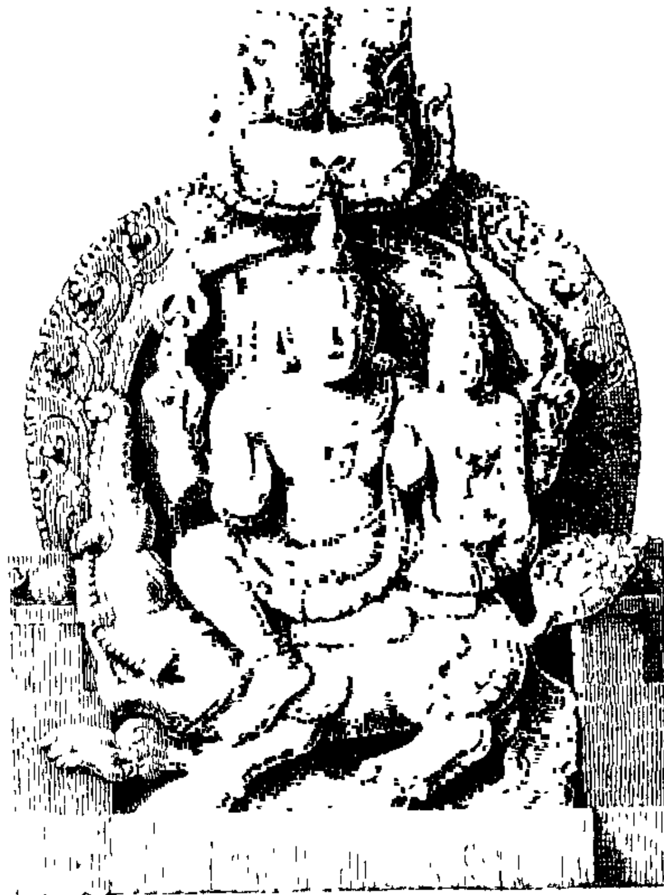

YAMA


ISHA

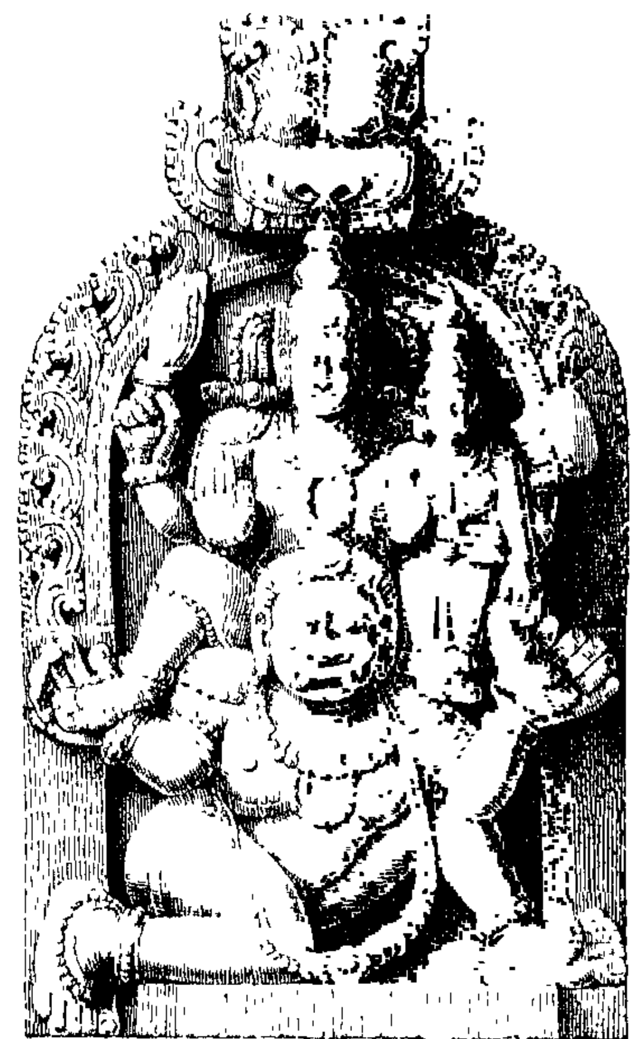
SCALE OF 12 1 2 FEET


AGNI


INDRA


VARUNA


VAYU

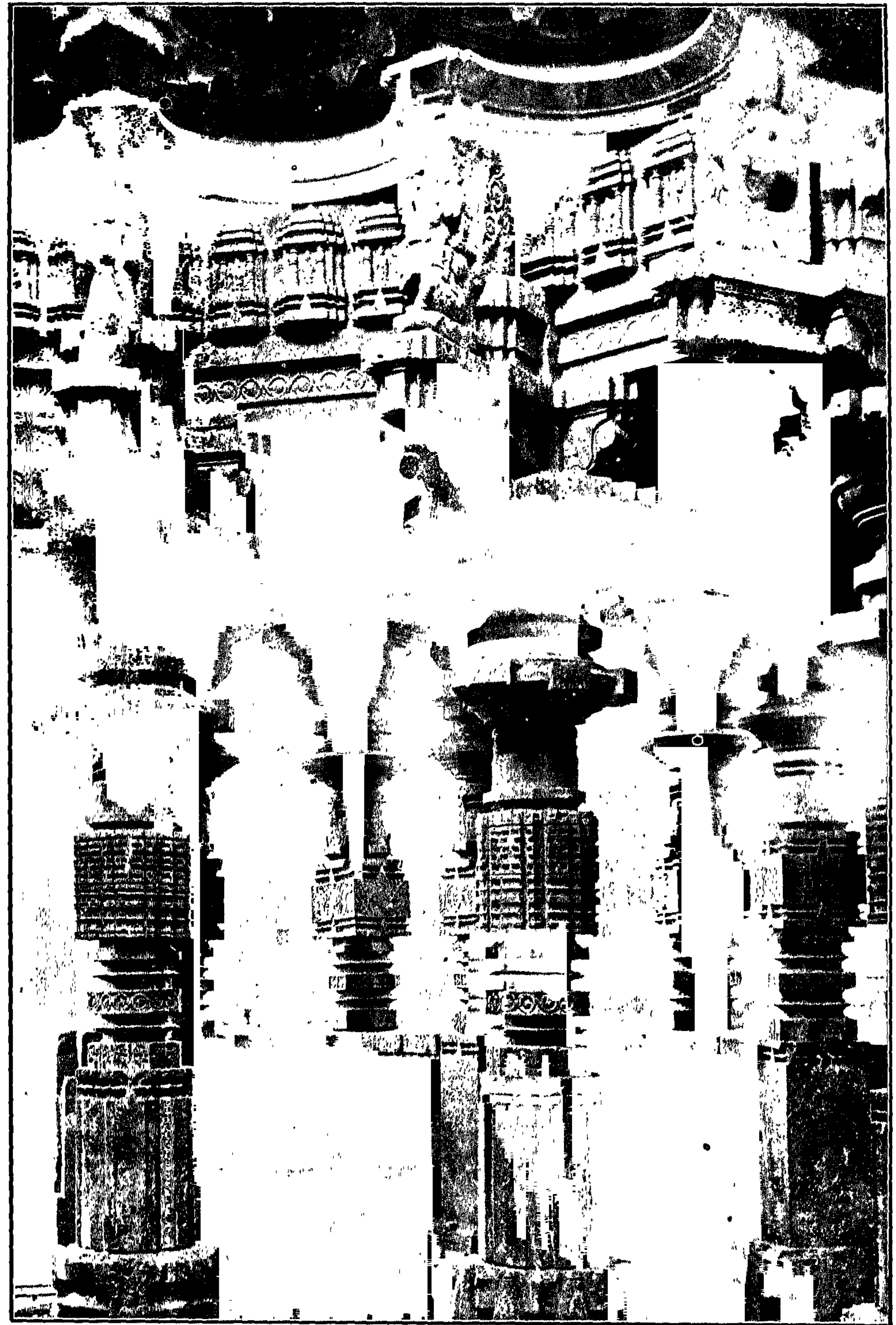

NIRUTI

OF 12 1 2 FEET

THE ASHTADIKPALAS FROM MADHUKESVARA, AT BANAVASI.



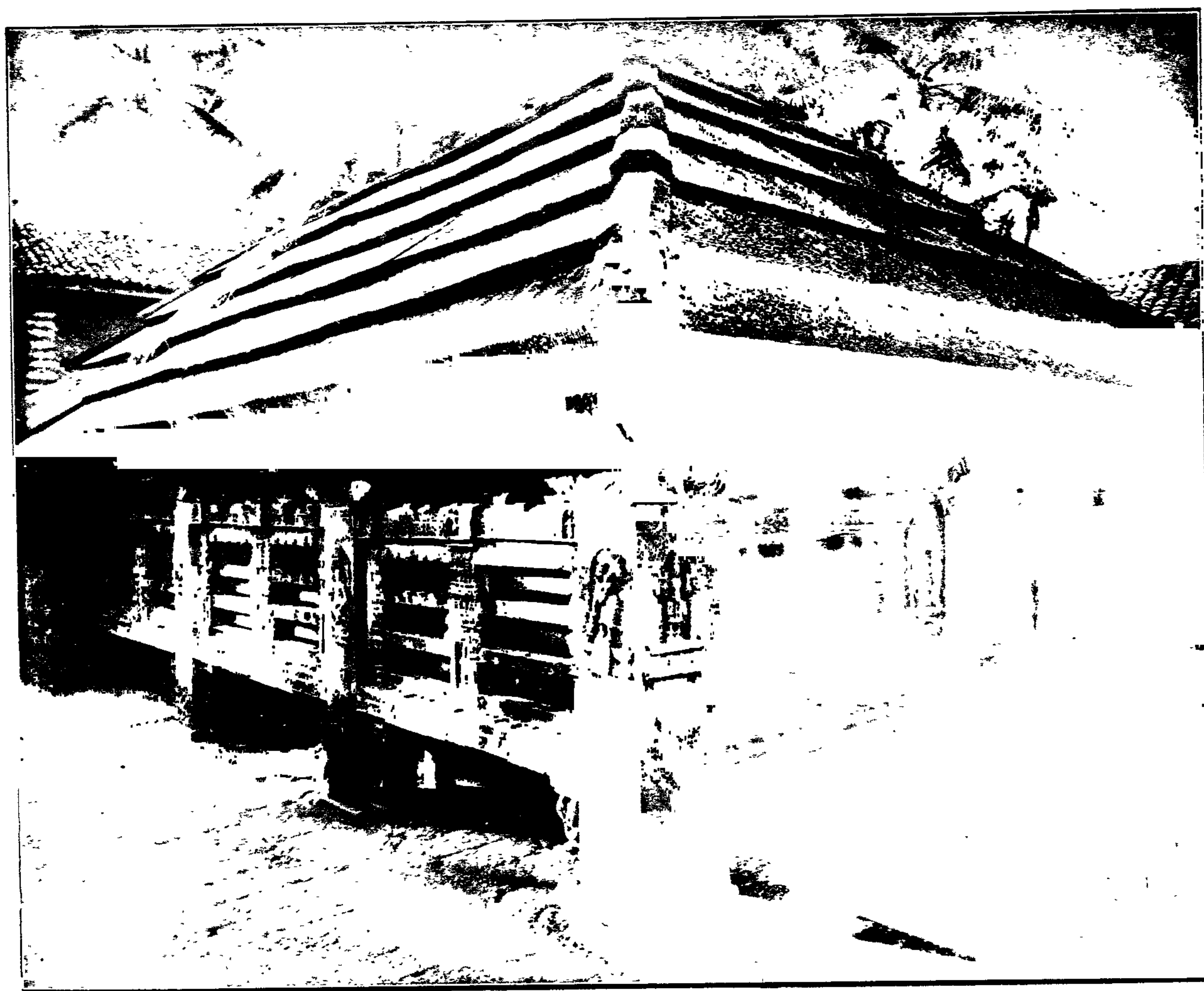
BANAVASI: SNAKE STONE FROM THE TEMPLE OF MADHUKESVARA



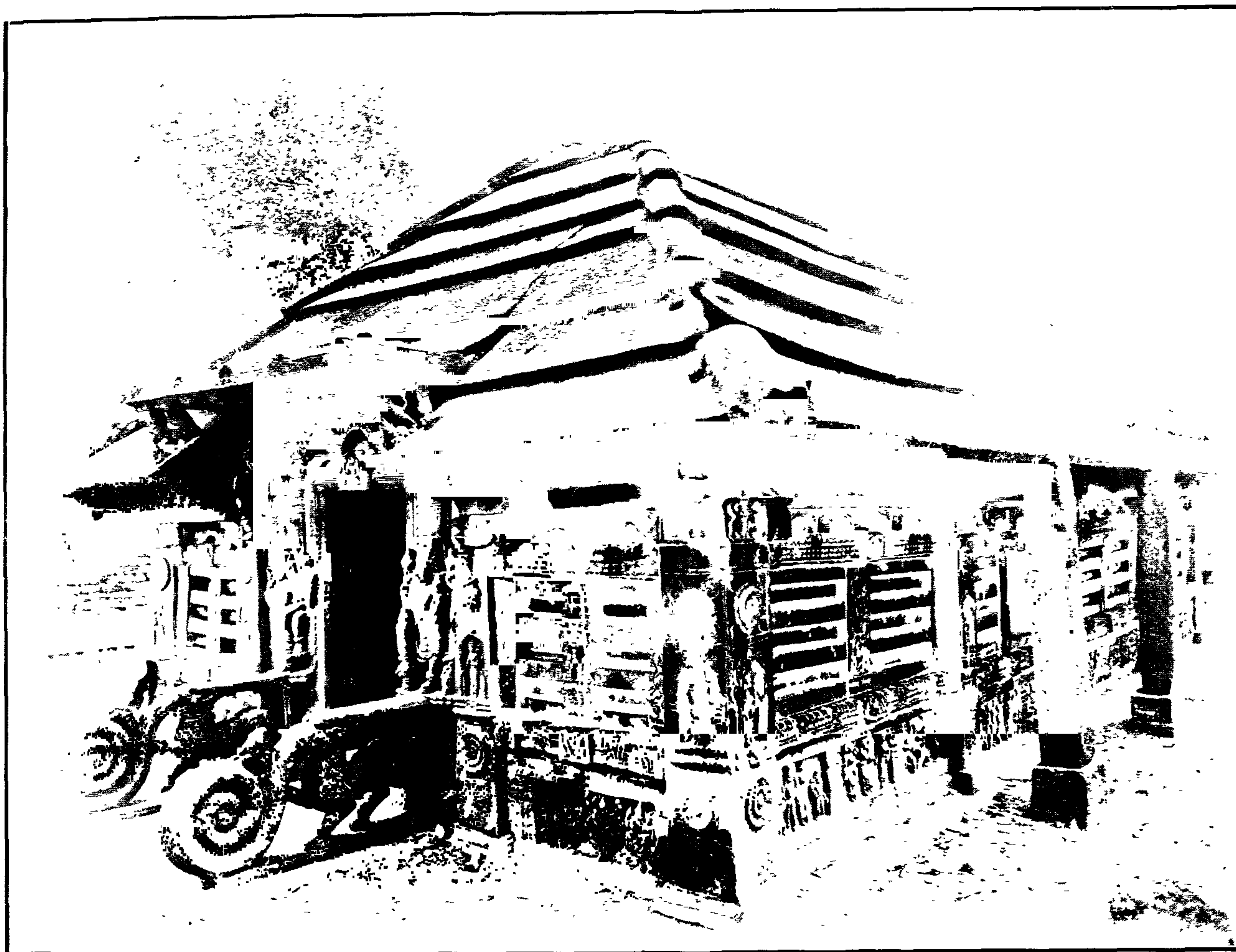
KHEDRAPUR: PILLARS IN THE TEMPLE OF KOPPESVARA.



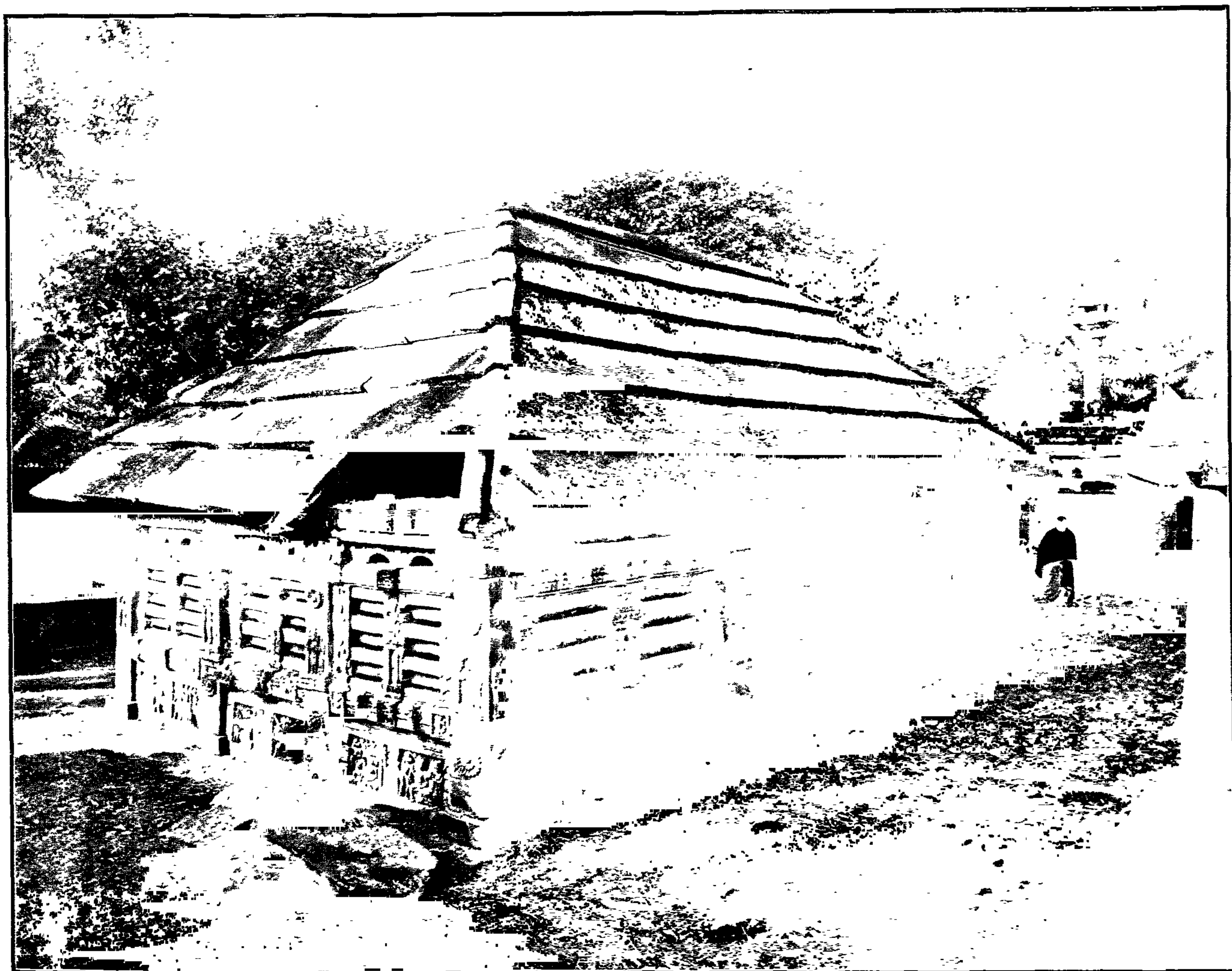
BHATKAL: THE TEMPLE OF CHANDRANATHESVARA.



BHATKAL: THE TEMPLE OF SANTAPPA NAYAK TIRUMAL.



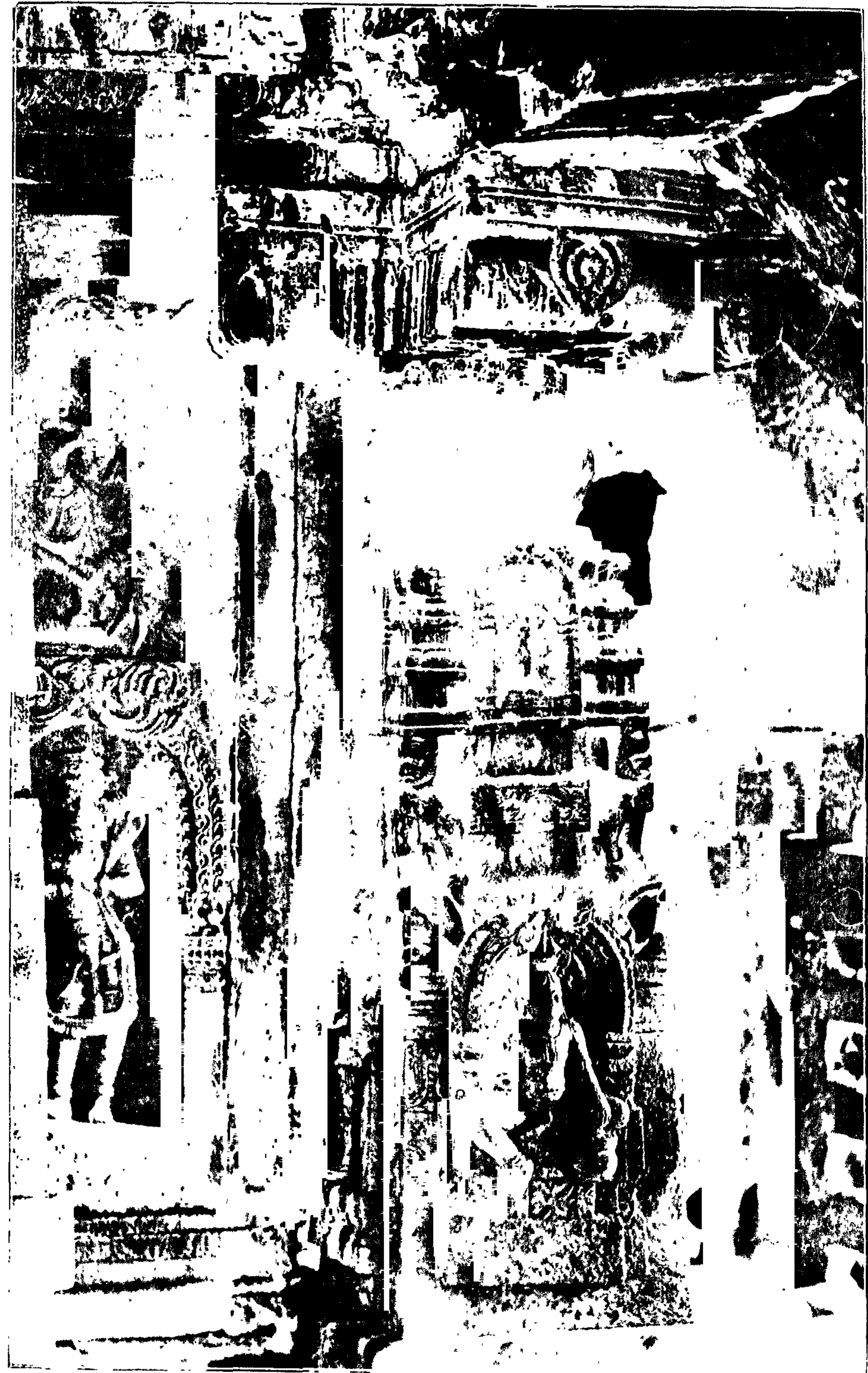
BHATKAL: THE FRONT OF THE TEMPLE OF KETAPAI NARAYANA.



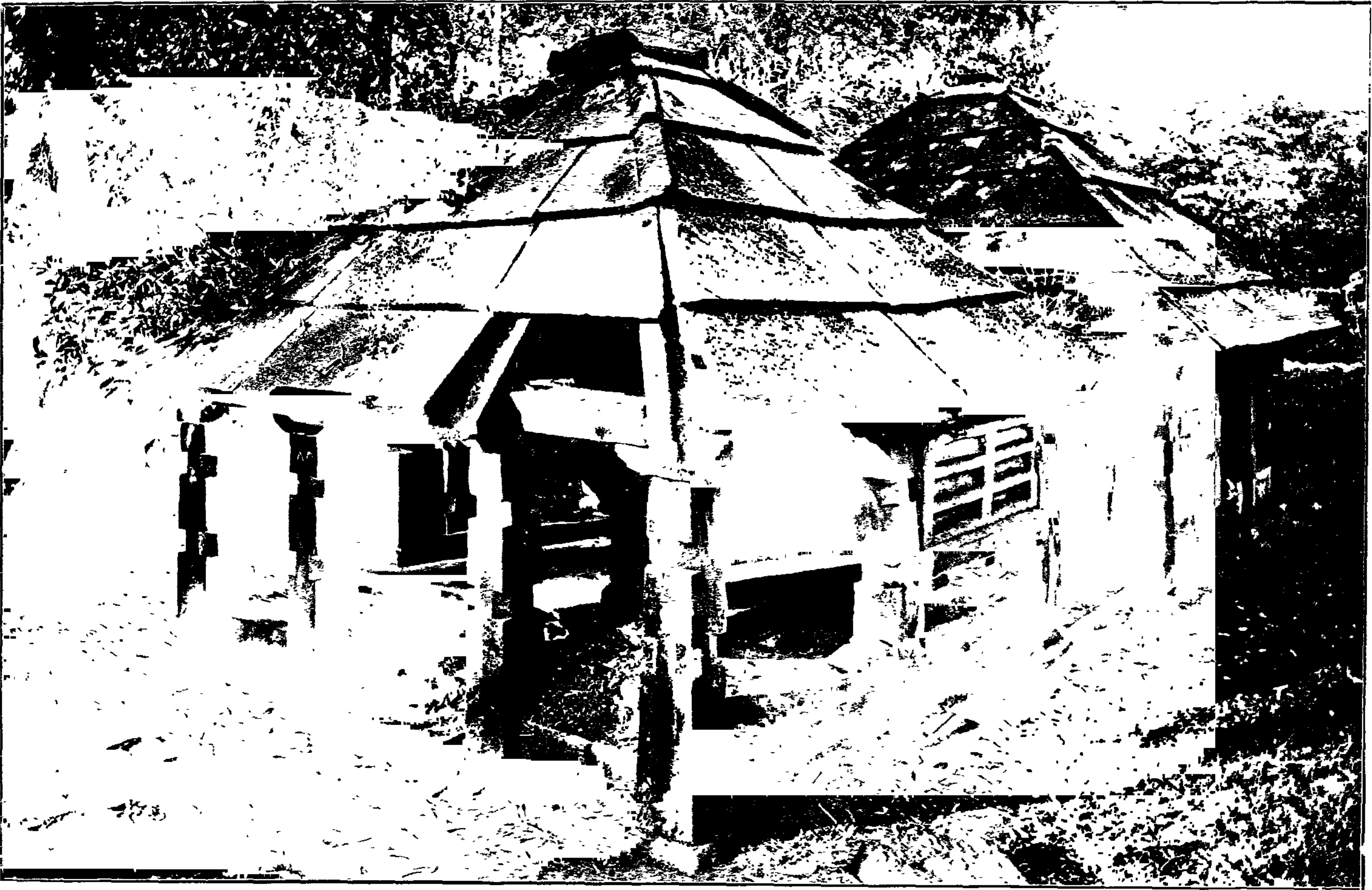
BHATKAL: THE BACK OF THE TEMPLE OF KETAPAI NARAYANA.



BHATKAL : PILLAR FROM THE TEMPLE OF KETAPAI NARAYANA



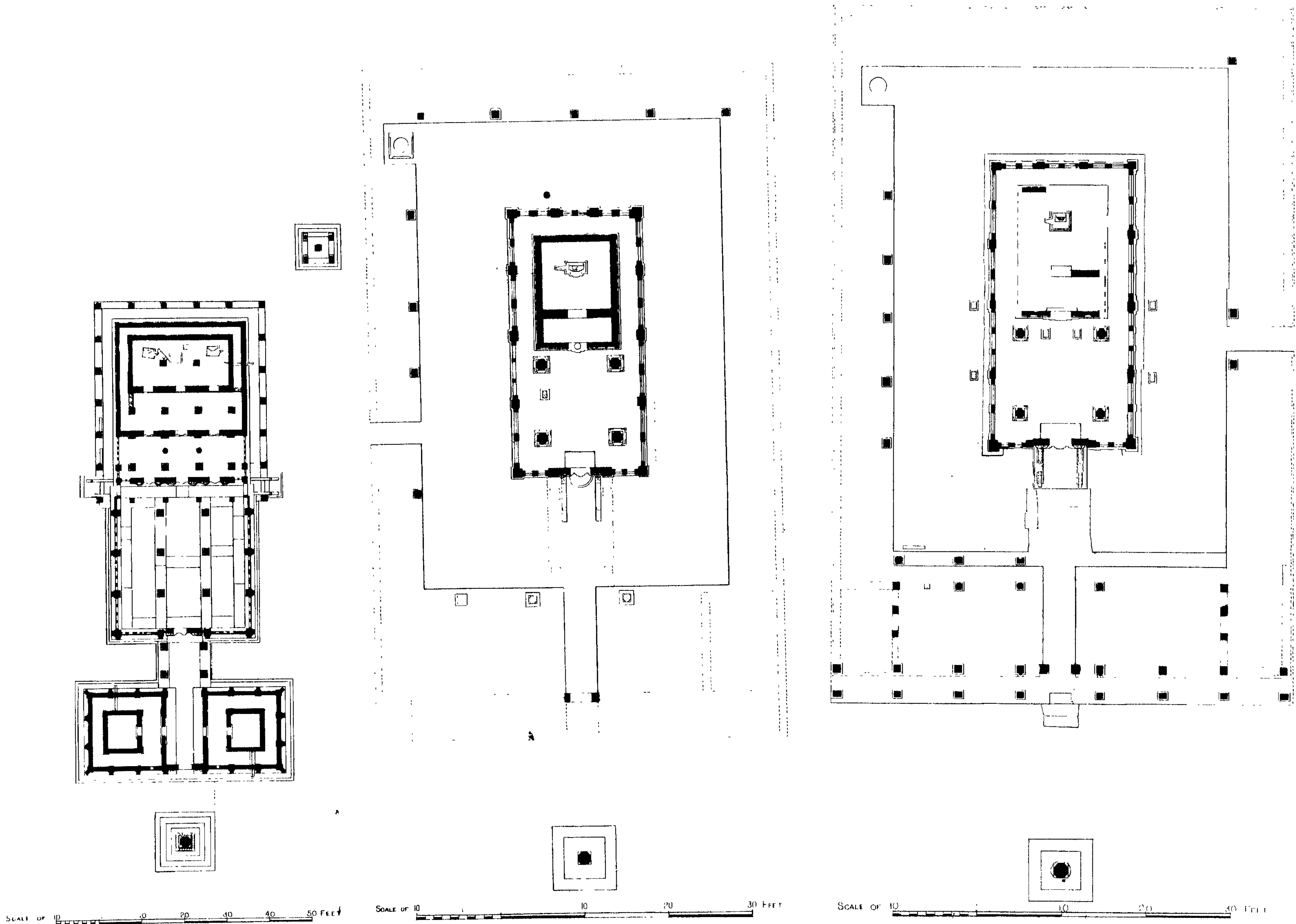
BHATKAL : DVARAPALA FROM THE TEMPLE OF KETAPAI NARAYANA



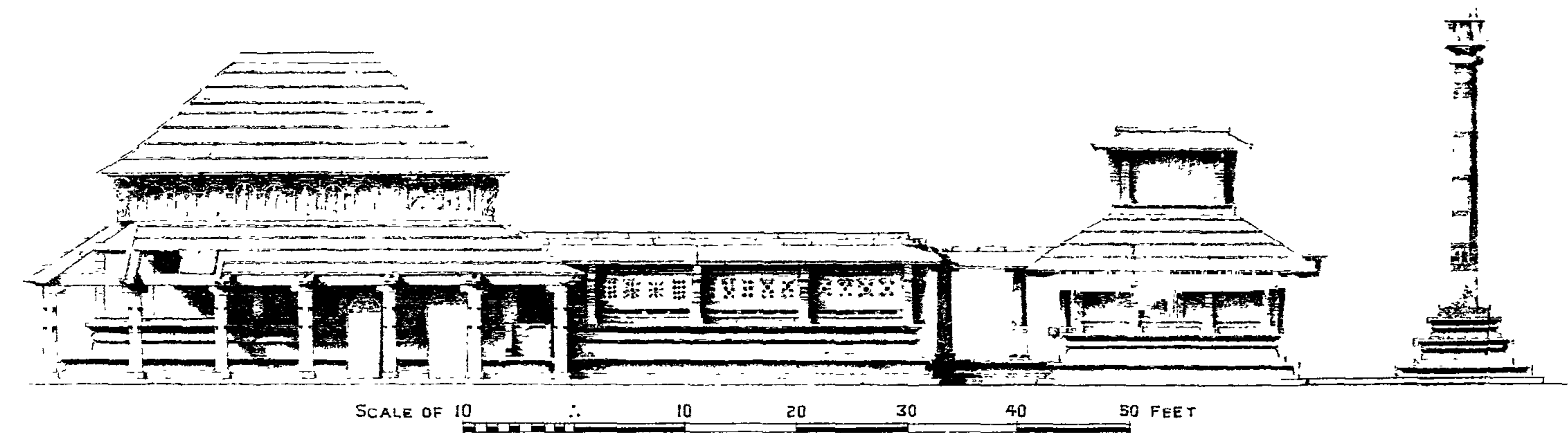
THE TEMPLE OF SANKARA NARAYANA.

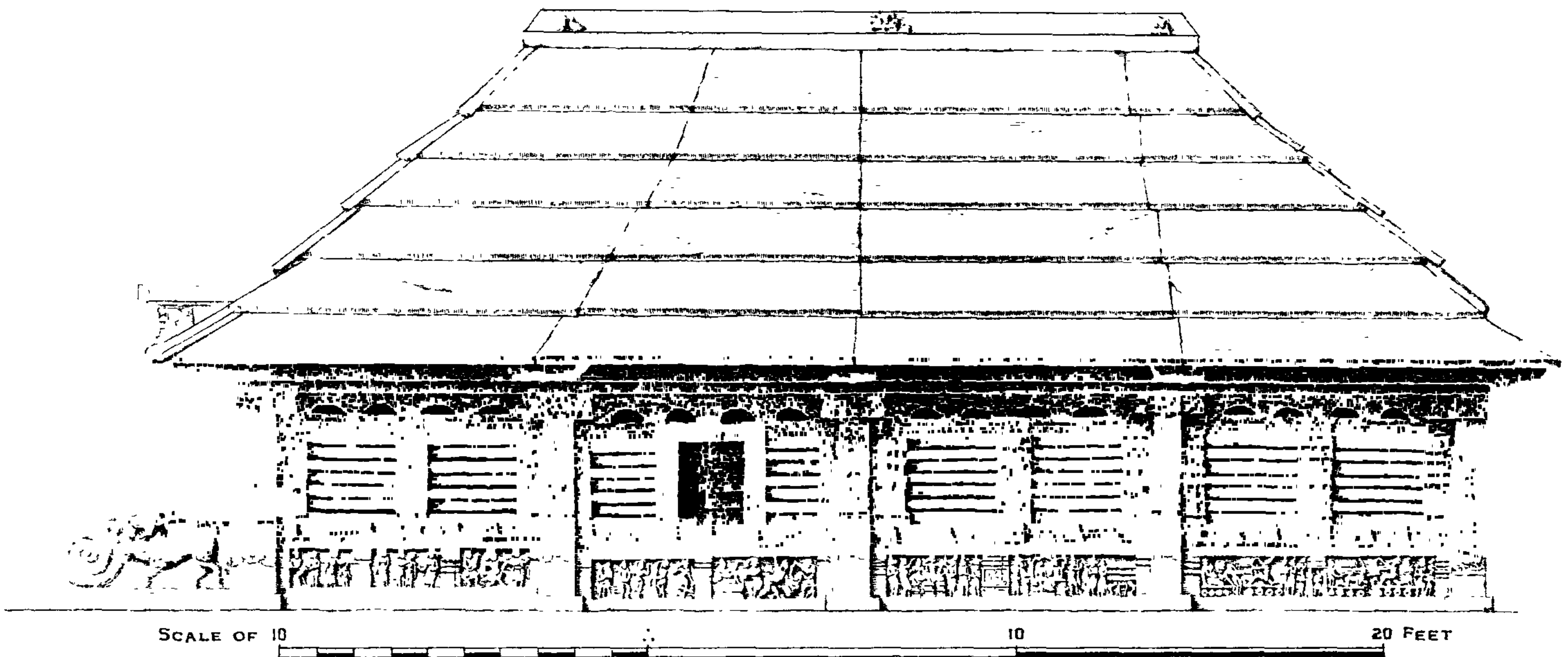


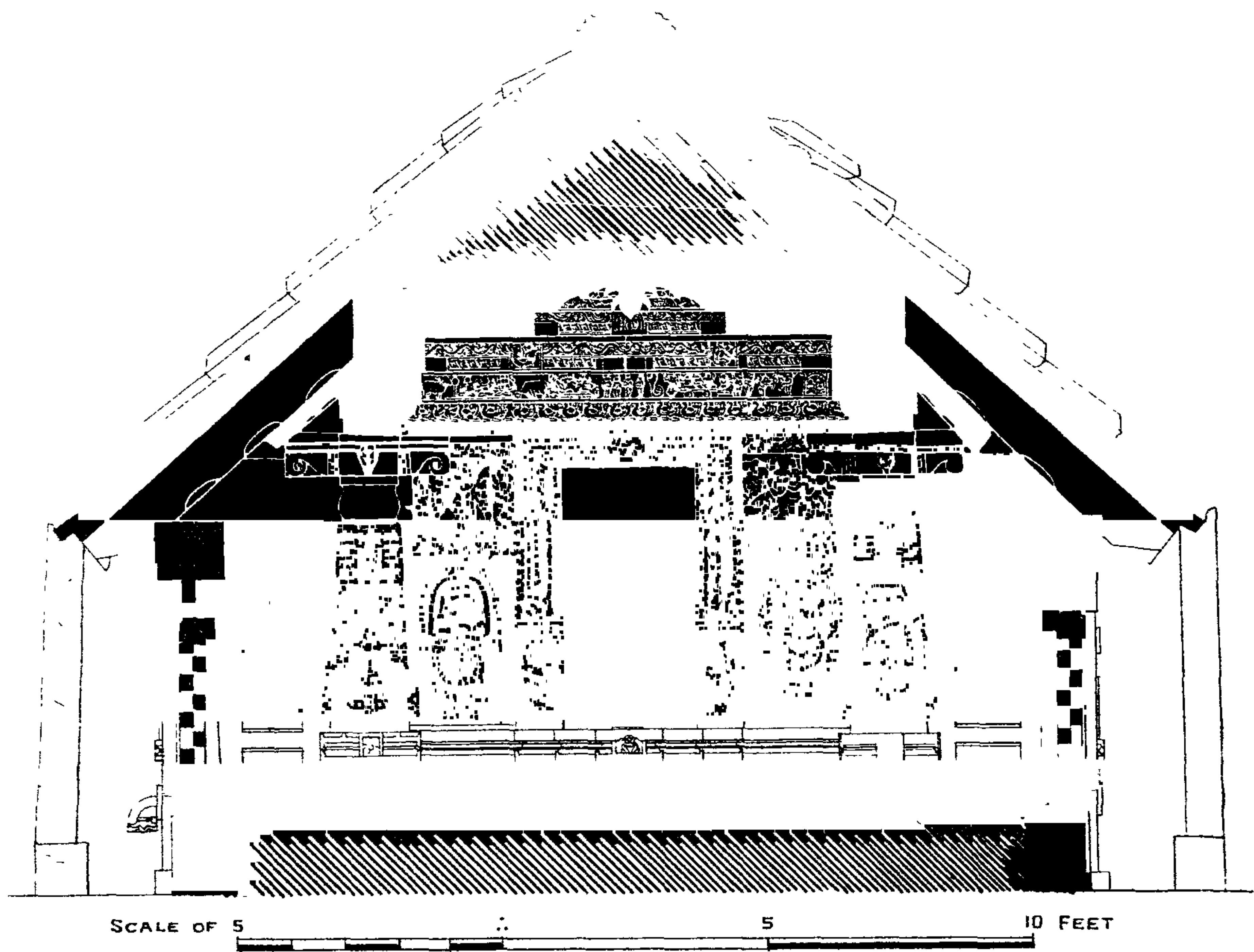
BHATKAL: ENTRANCE TO THE TEMPLE OF KETAPAI NARAYANA.



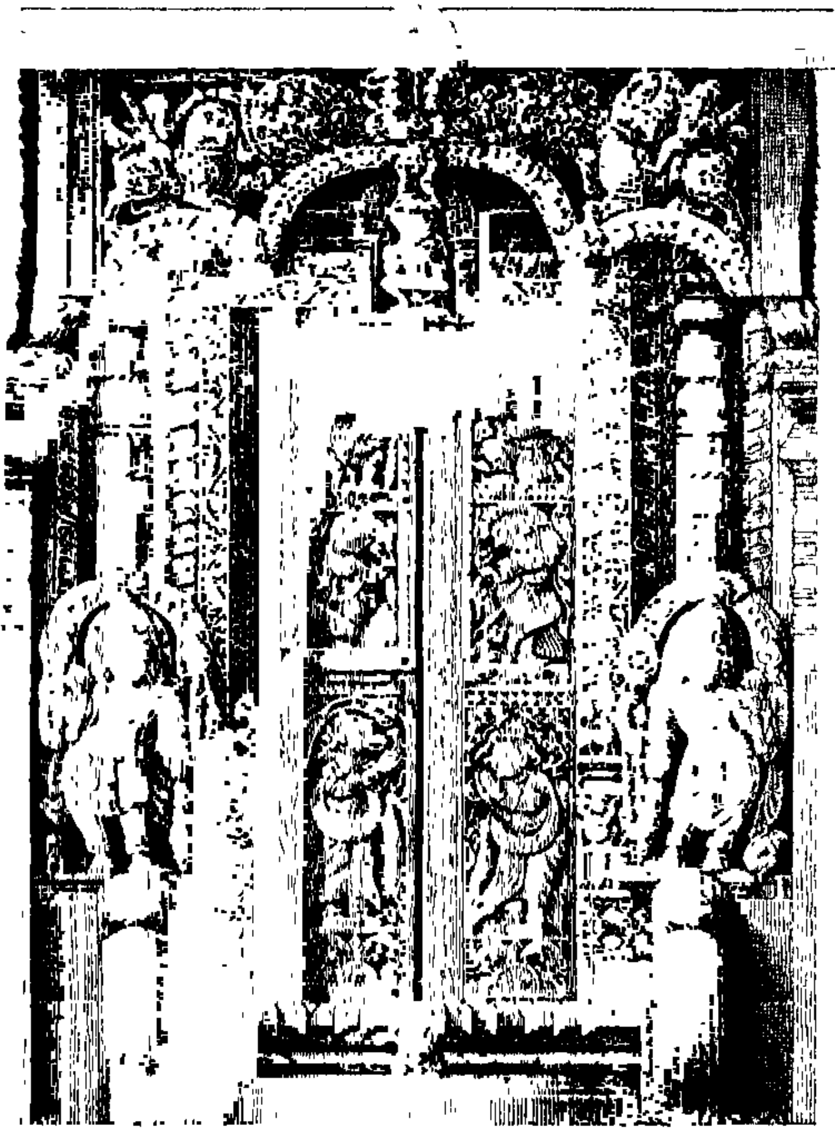
PLANS OF CHANDRANATHESVARA, KETAPAI NARAYANA, AND SANTAPPA NAYAK TIRUMAL TEMPLES, AT BHATKAL.

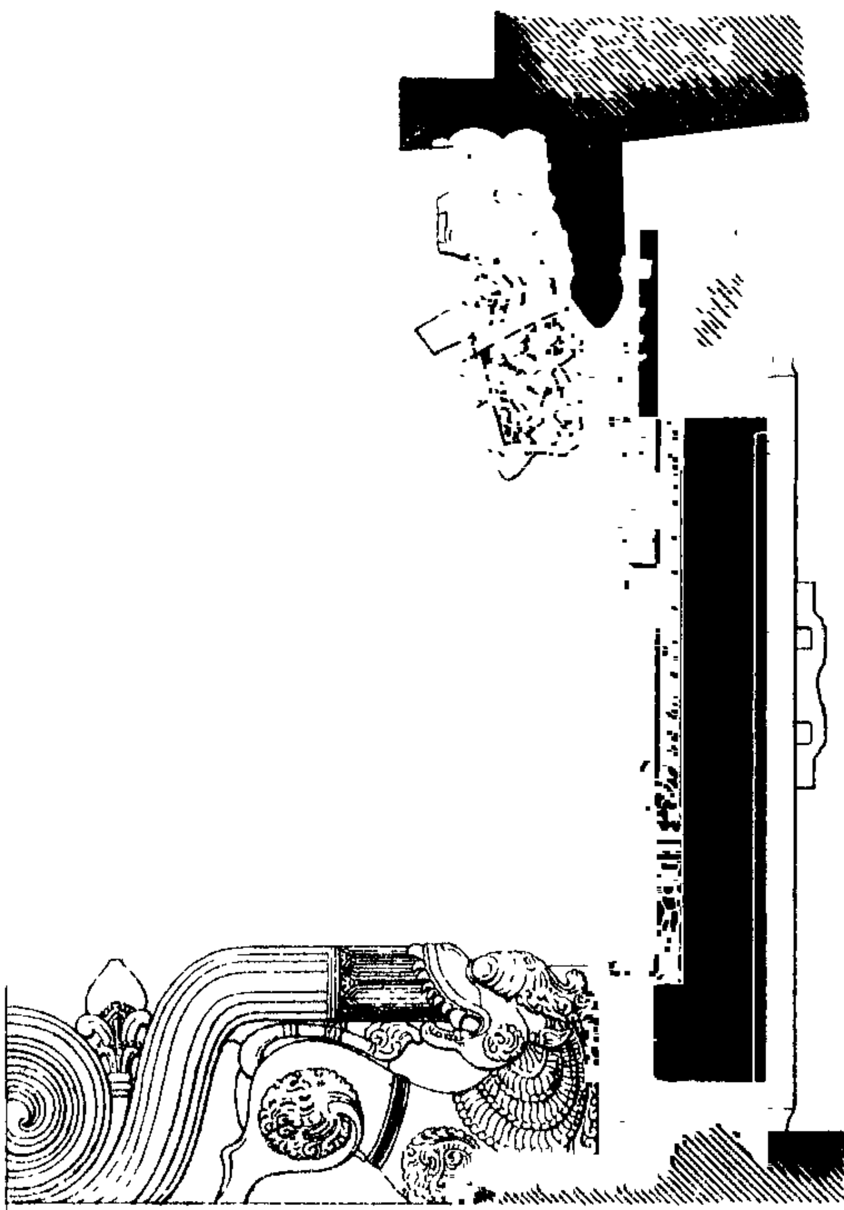


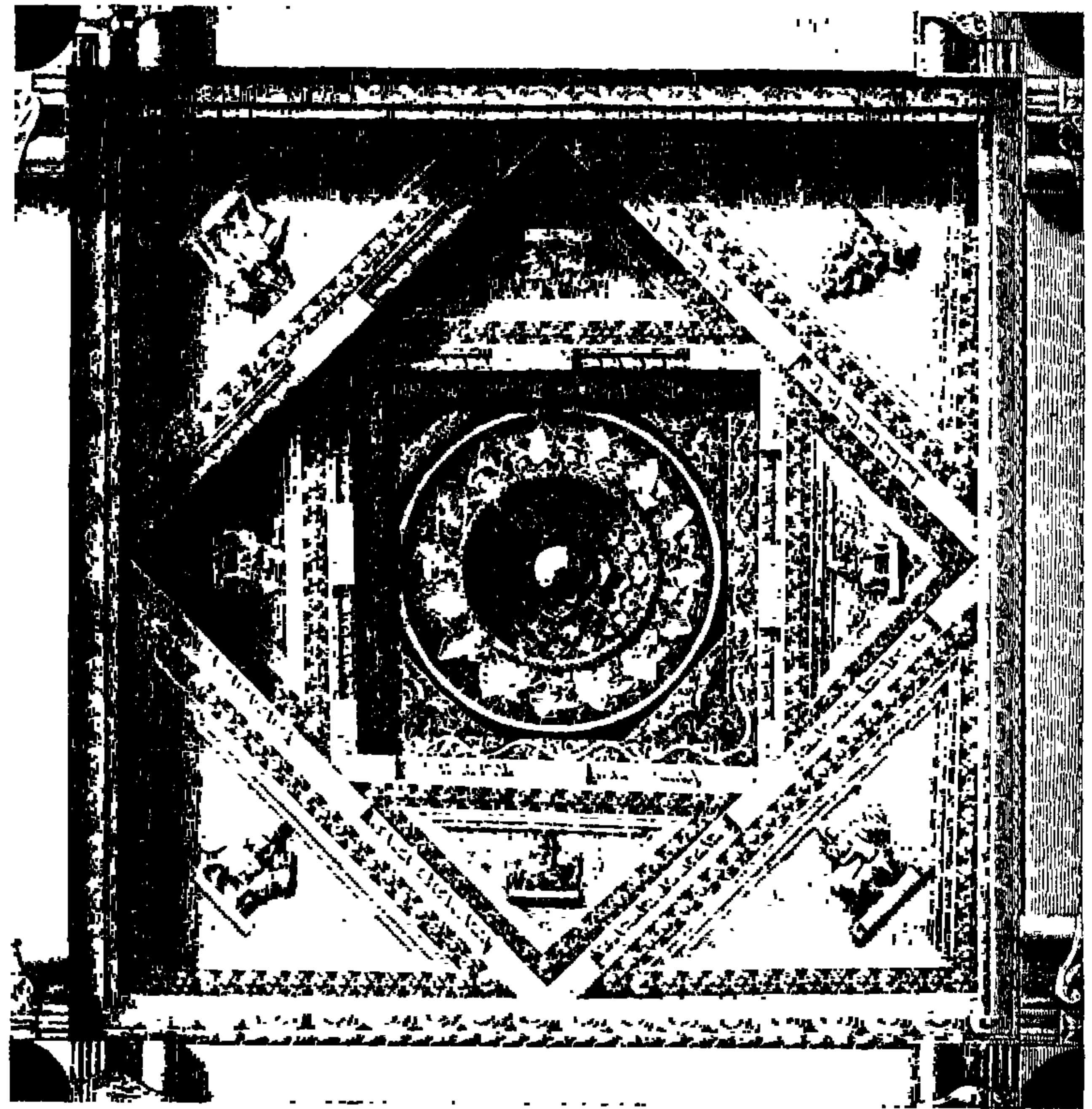


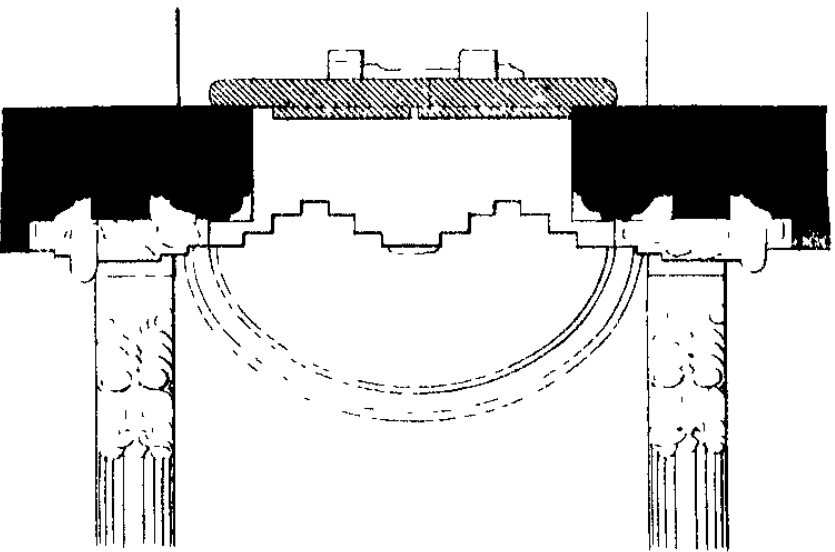


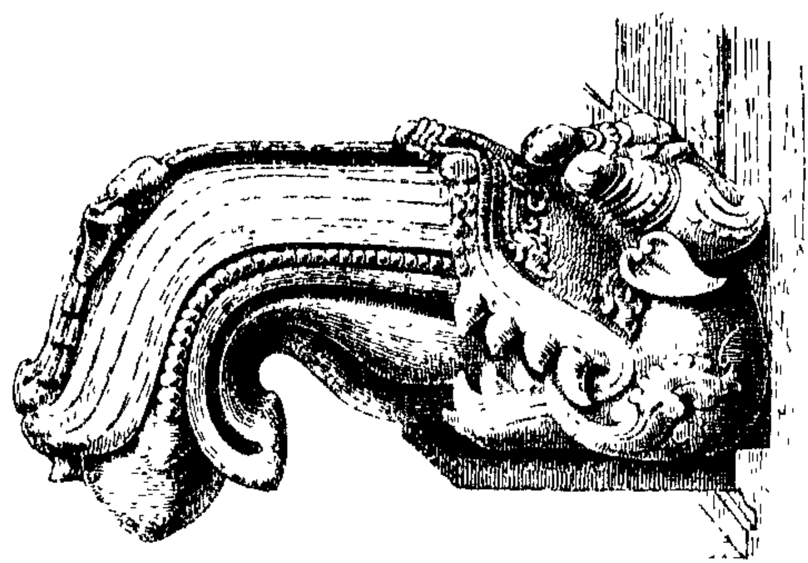
BHATKAL: ELEVATION OF CHANDRANATHESVARA, AND ELEVATION AND SECTION OF NARAYANA TEMPLE

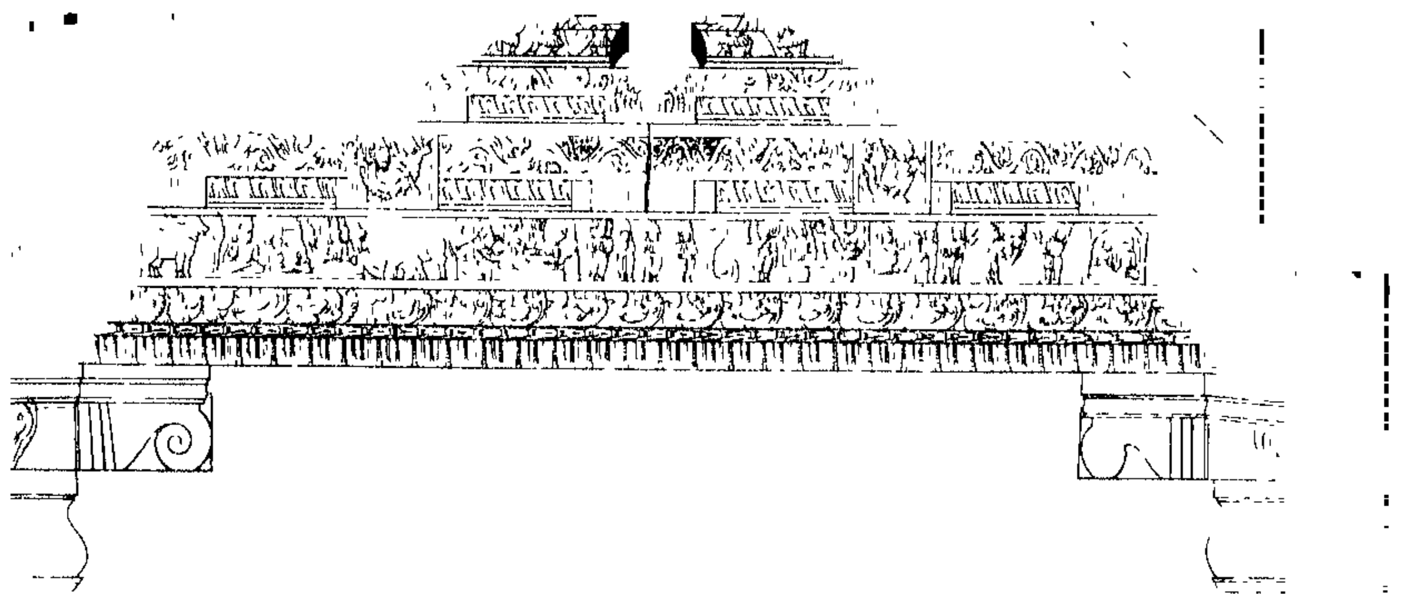




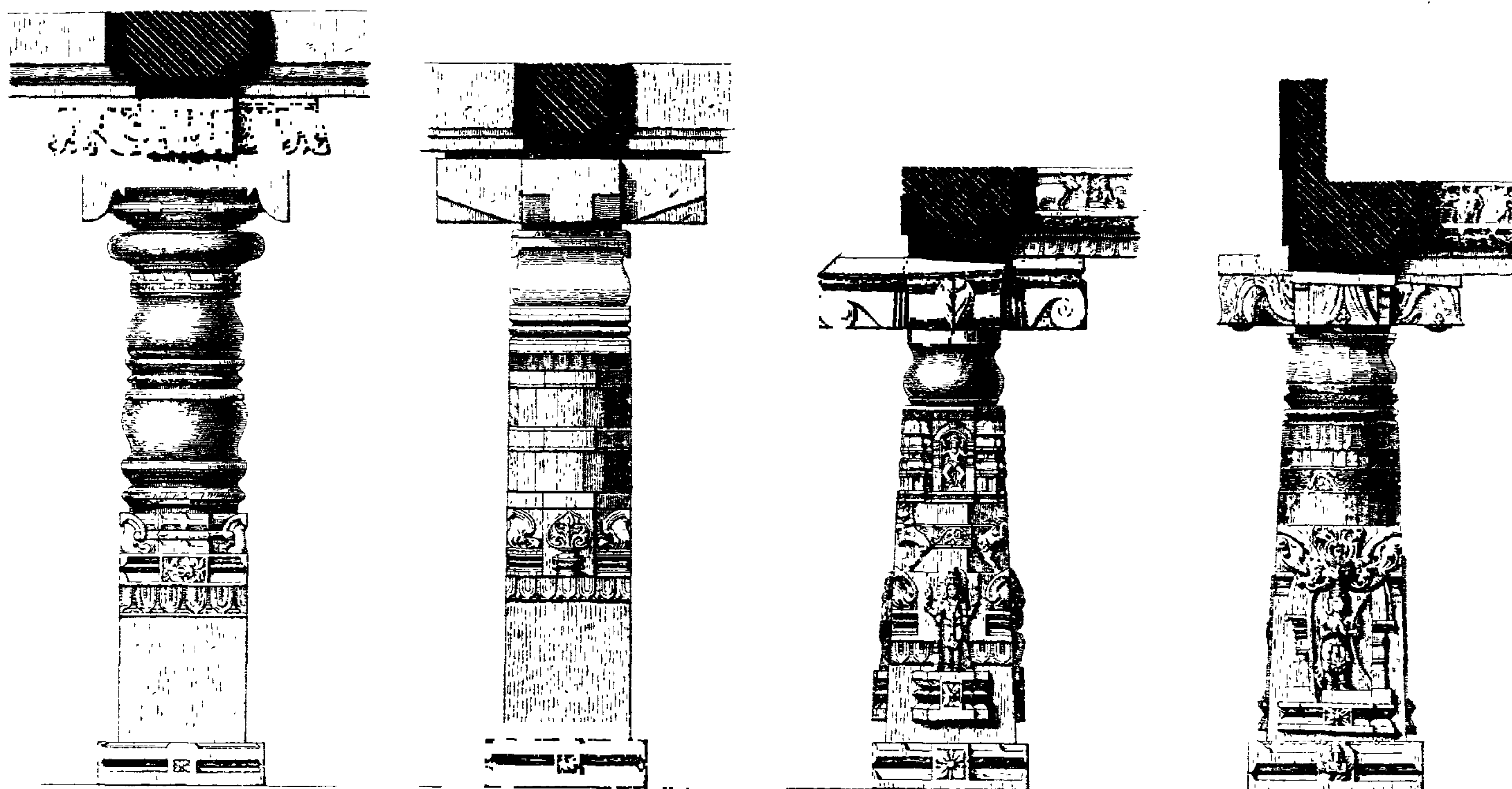






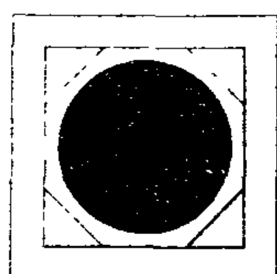


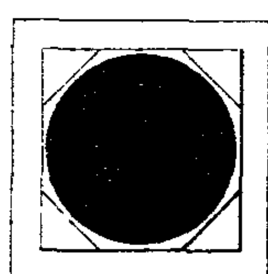
BHATKAL: DOORWAY AND GARGOYLE, AND CEILING FROM THE TEMPLES OF TIRUMAL AND NARAYANA.

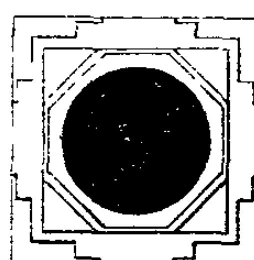


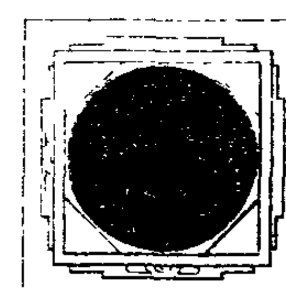
FROM CHANDRANATHESVARA

FROM KETAPAI NARAYANA.

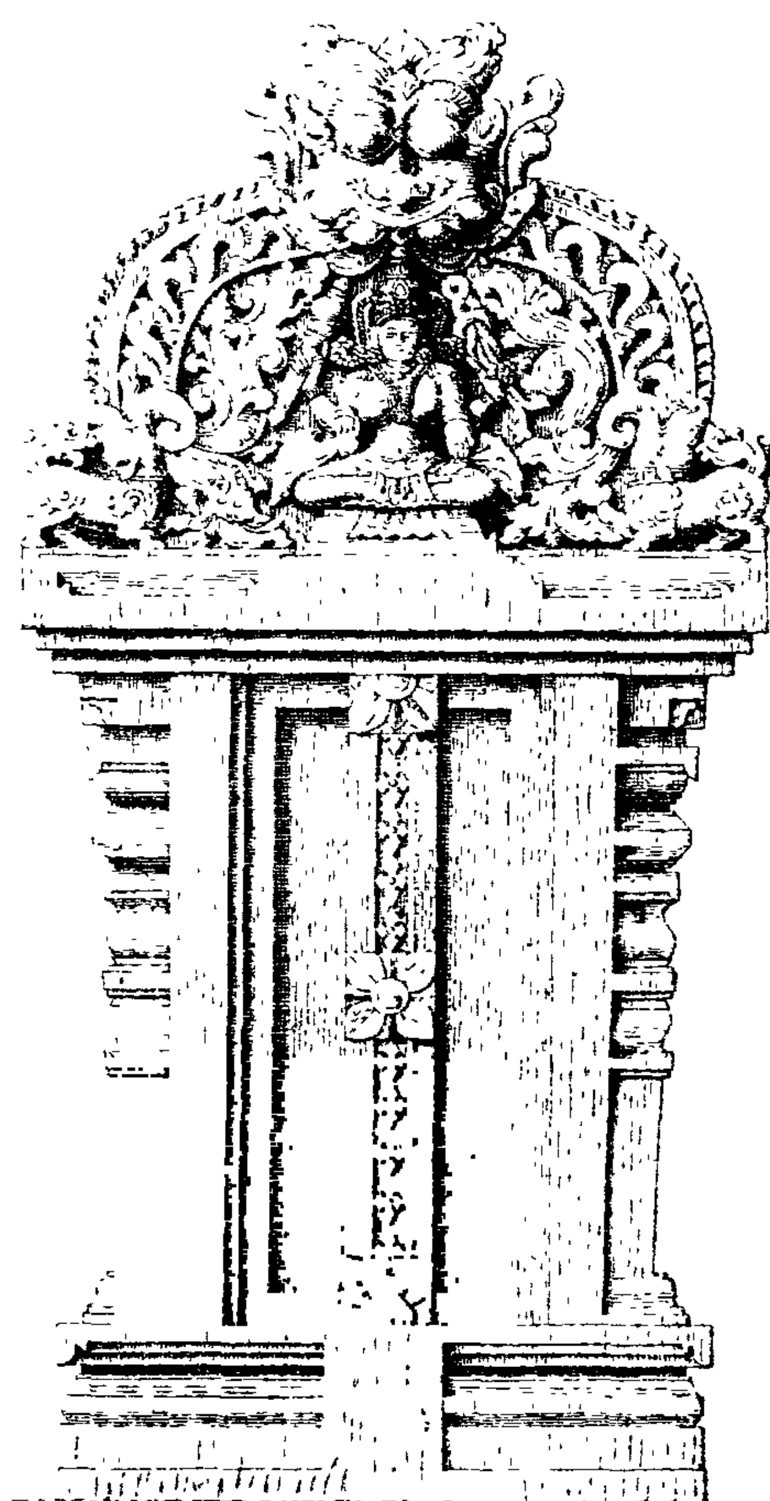


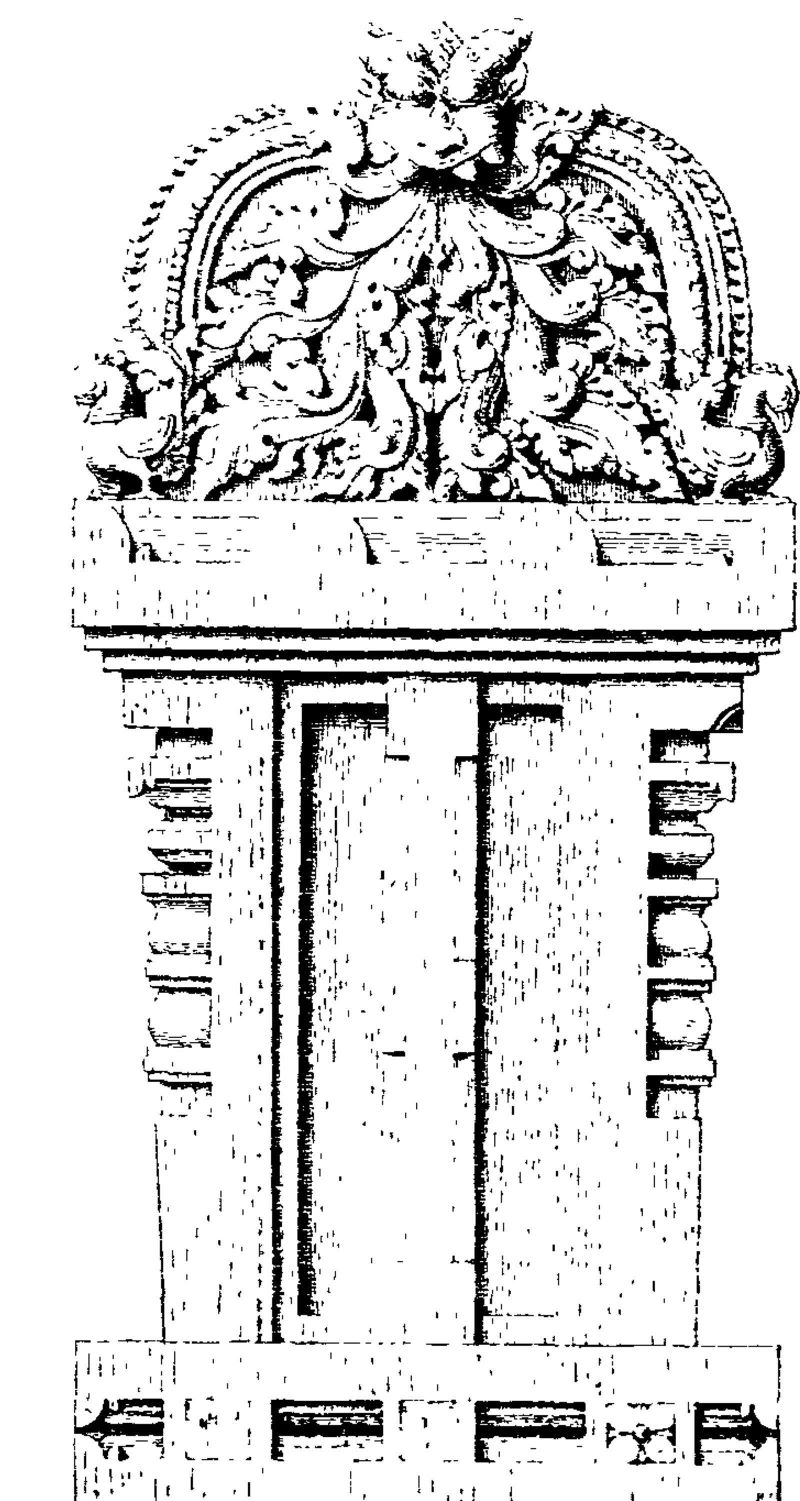






SCALE OF 12 .. 1 2 3 4 5 FEET

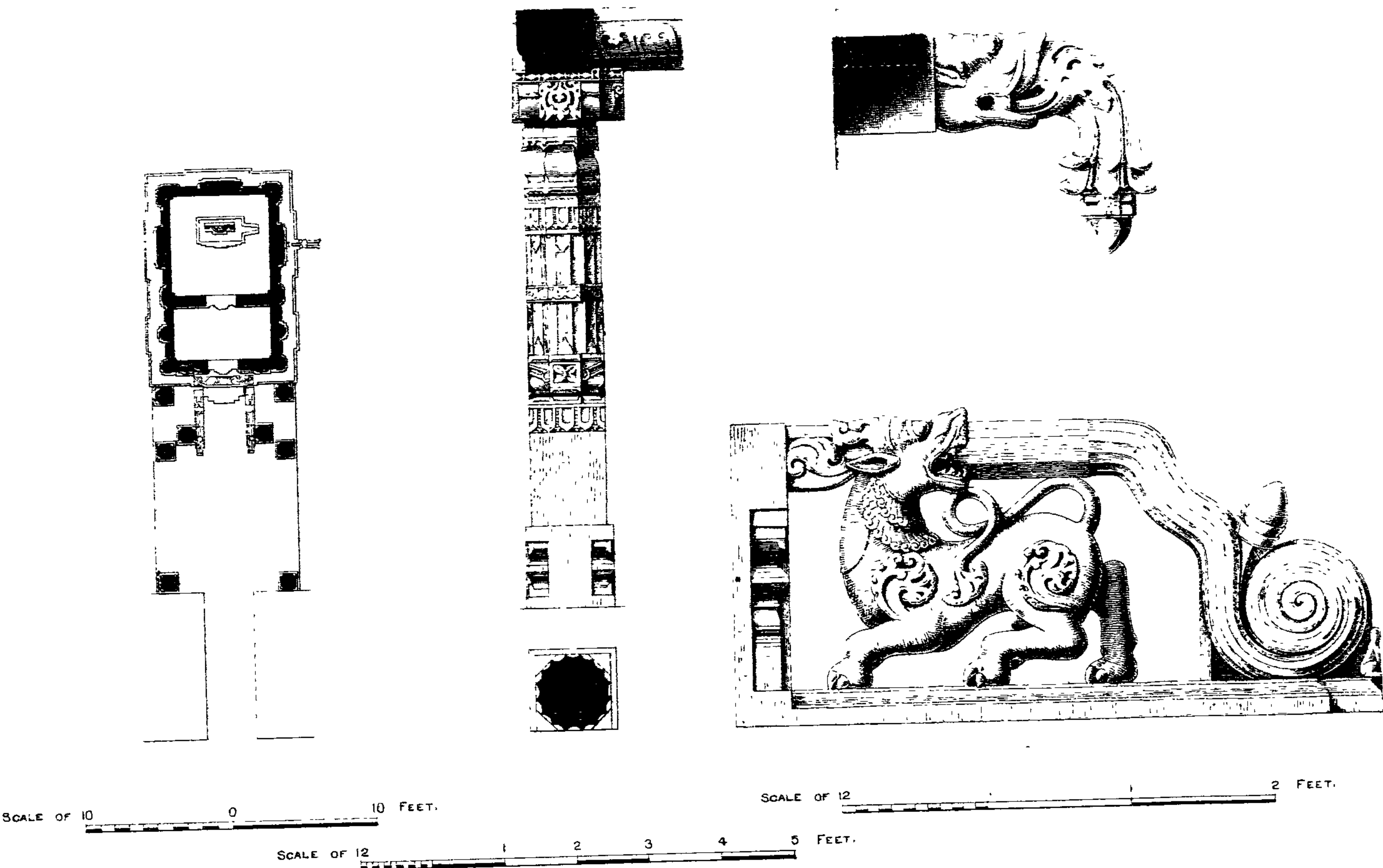


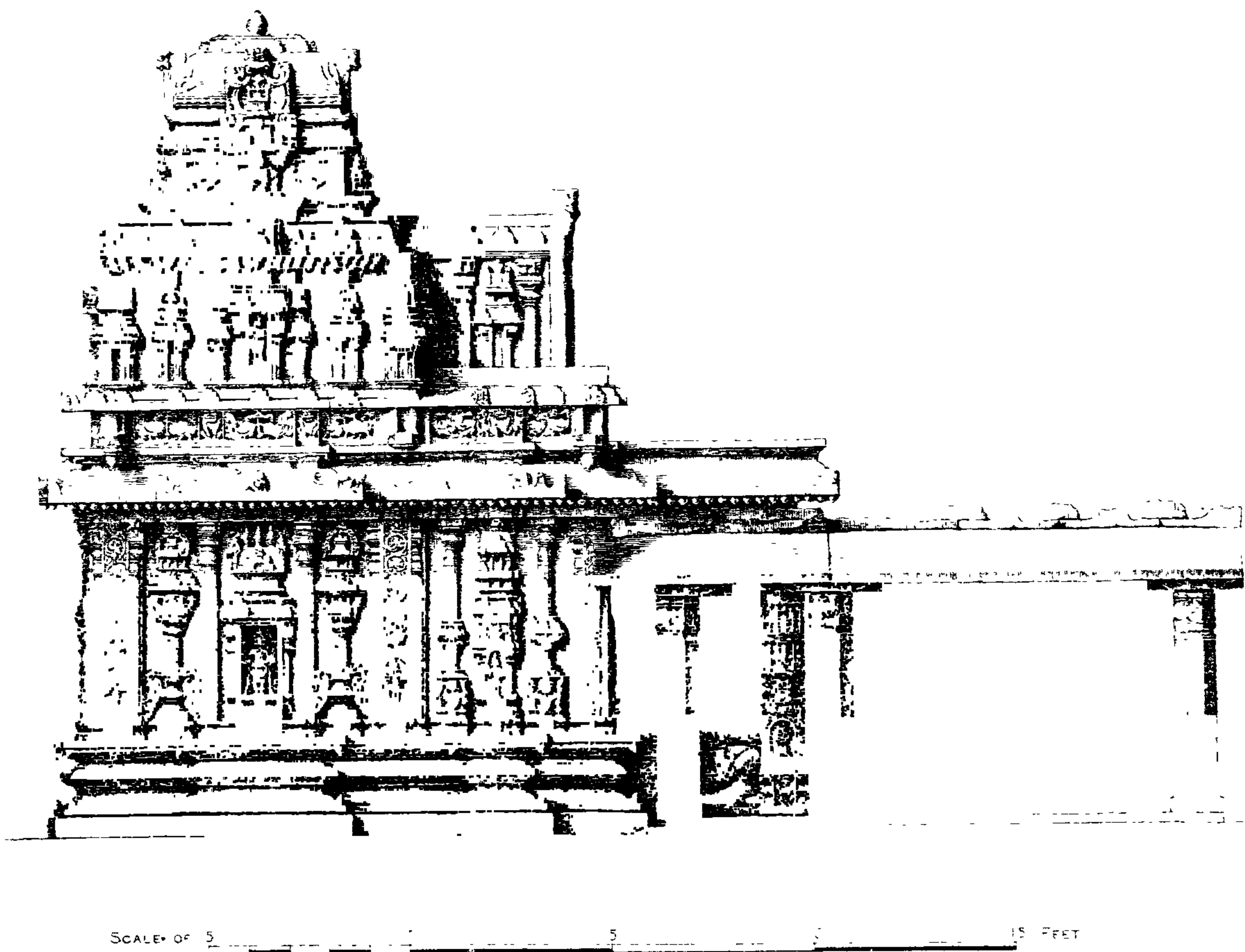


FROM CHANDRANATHESVARA

SCALE OF 12 ∴ 1 2 3 4 5 FEET

BHATKAL: PILLARS AND PANELS FROM CHANDRANATHESVARA AND KETAPAI NARAYANA.





BHATKAL. ELEVATION AND DETAILS FROM THE TEMPLE OF RAGANATHA.



AIHOLE: DOLMEN NEAR GALAGNATH.



AIHOLE: DOLMEN ON HILL.



MOTEBENNUR: DOLMEN IN VILLAGE.



KONNUR: DOLMEN IN FIELD.



BETGERI: VIRAGALS IN THE VILLAGE.



BORIVALI. VIRAGALS IN A FIELD



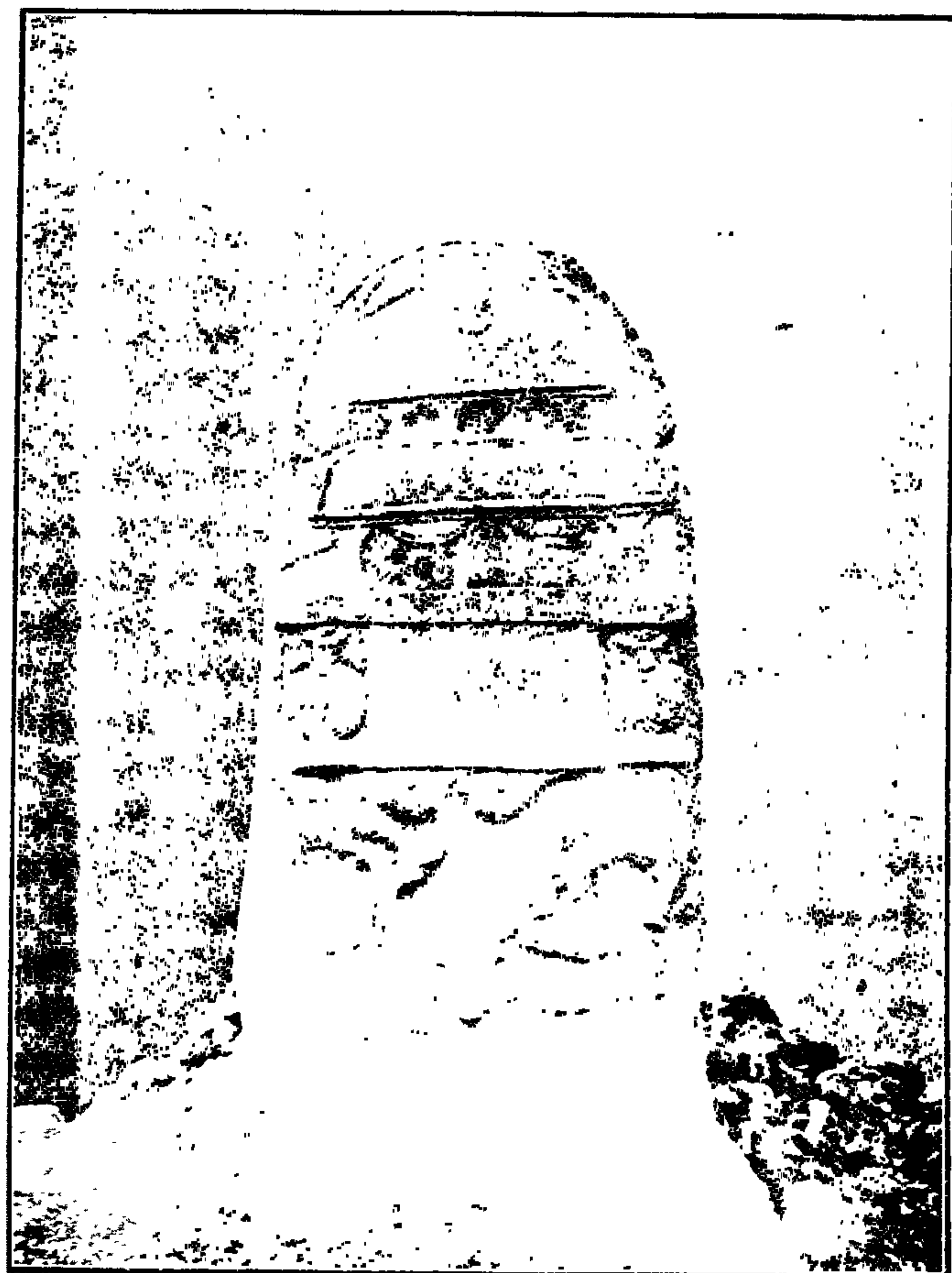
BETGERI: VIRAGALS IN THE VILLAGE



BETGERI: VIRAGAL IN THE VILLAGE



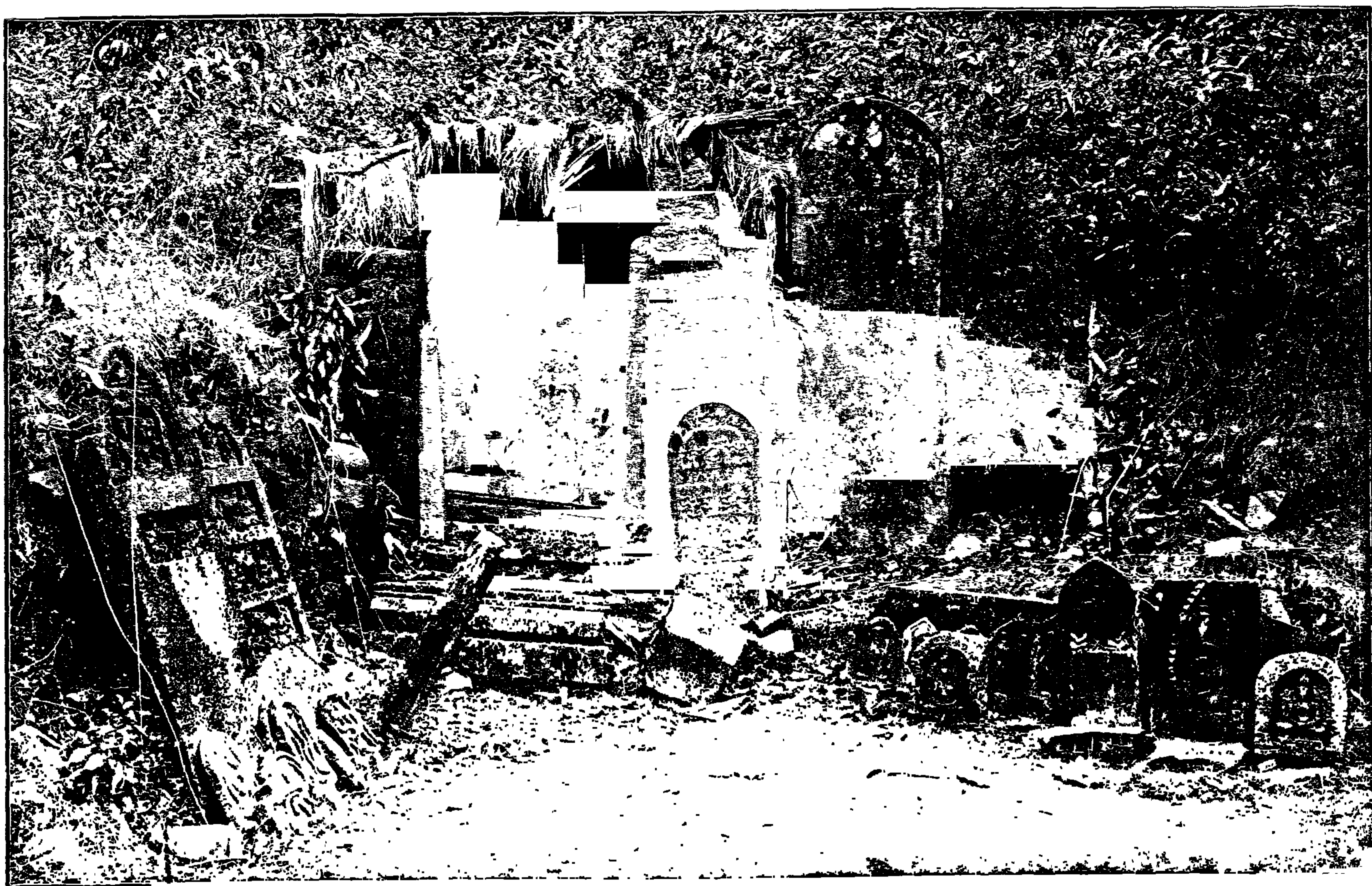
BORIVALI: VIRAGALS IN A FIELD



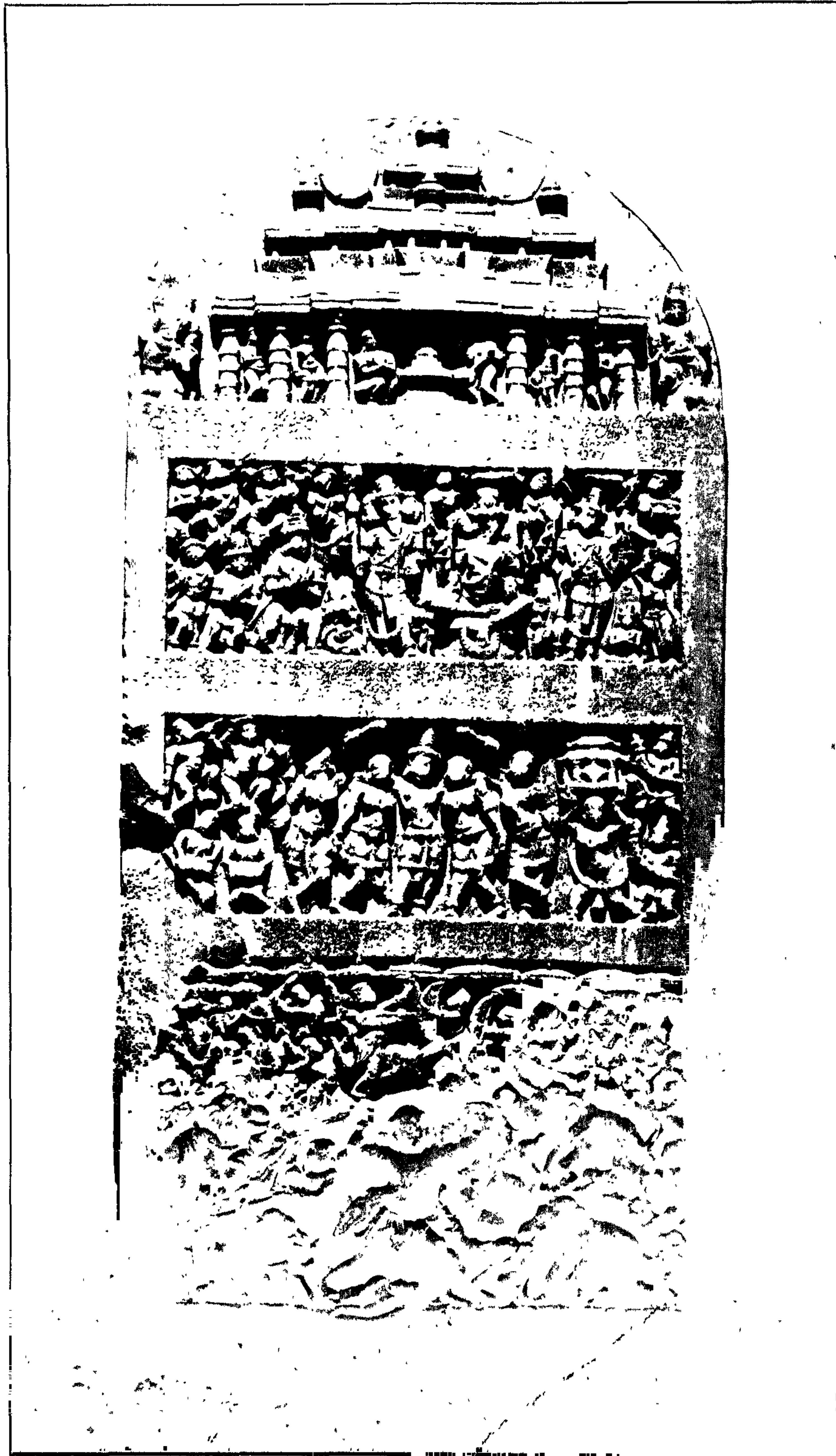
MANTUR: VIRAGAL IN A FIELD.

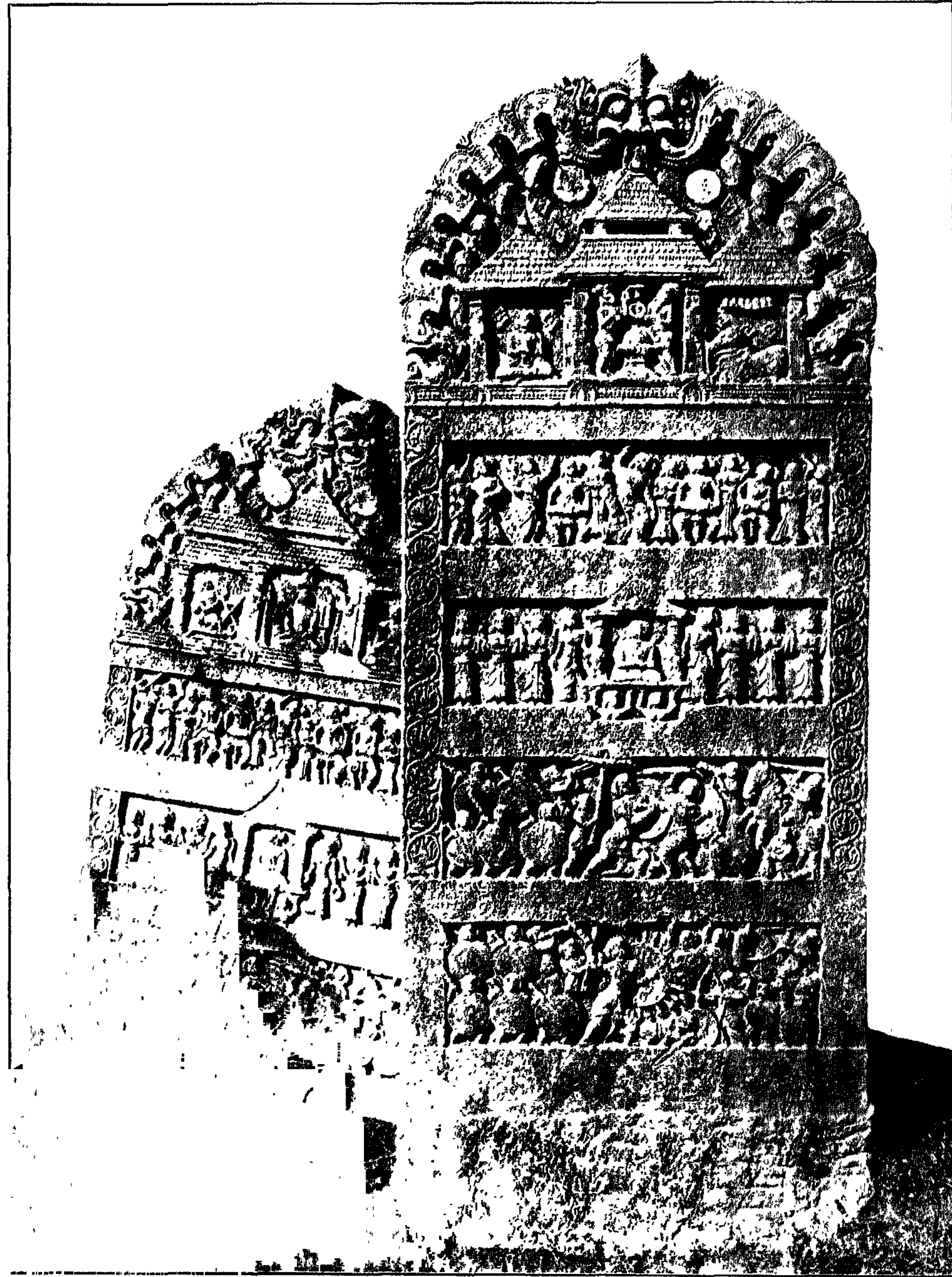


MURDESVARA: VIRAGALS BY THE ROADSIDE.



GERSAPPA: INSCRIBED SLAB, VIRAGALS, JETIGAS AND SNAKE STONES.

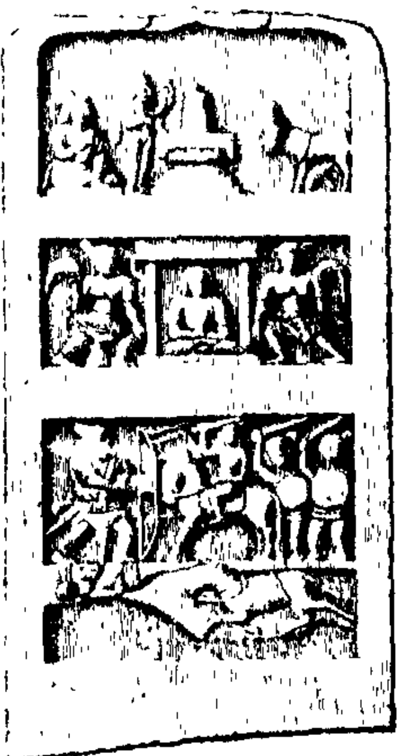


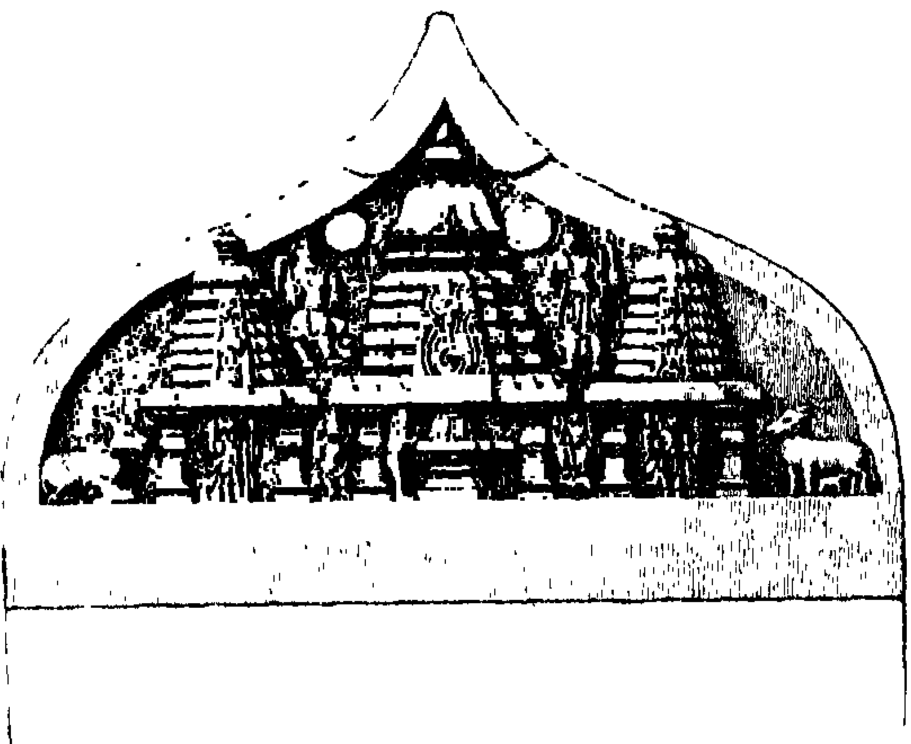


VIRAGALS FROM HANGAL AND MURDESVARA.



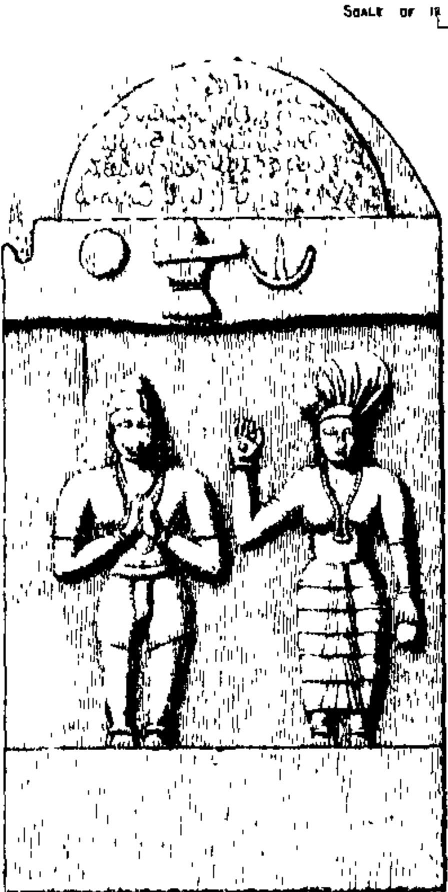
Scale of 12" 1 2 Feet

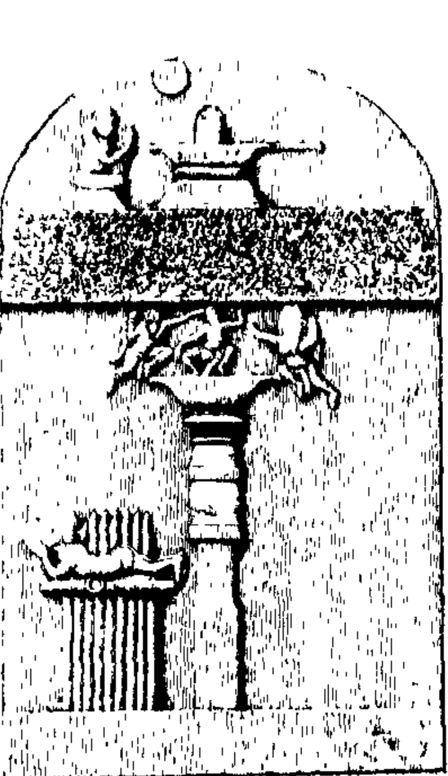


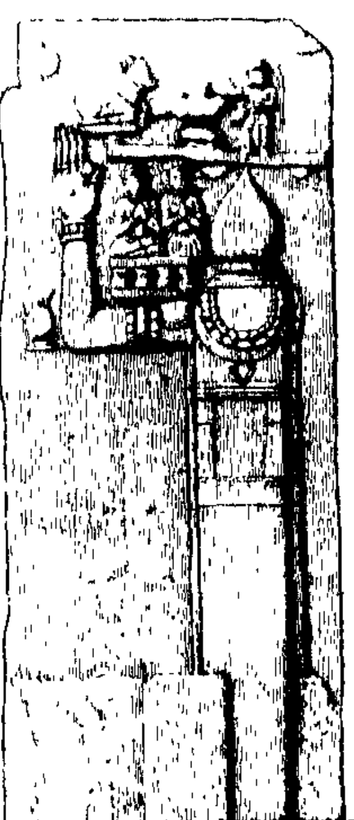


FROM NARSIPUR.

Scale of 12" 1 2 3 Feet







FROM BALAGAMVE.

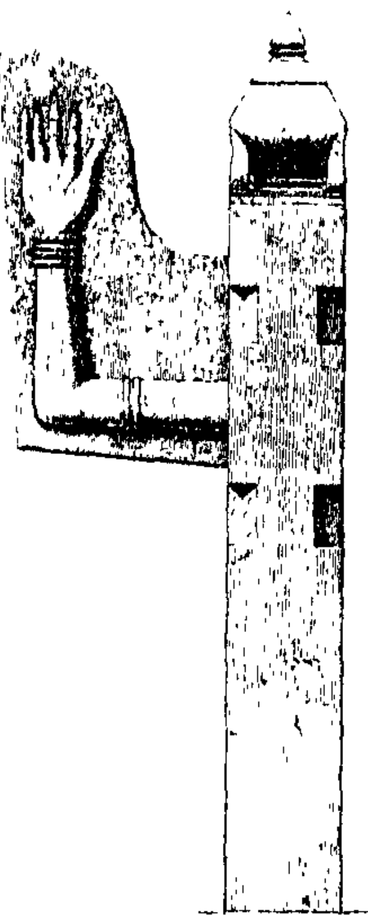
Scale of 12" 1 2 3 Feet



FROM DEVAGIRI

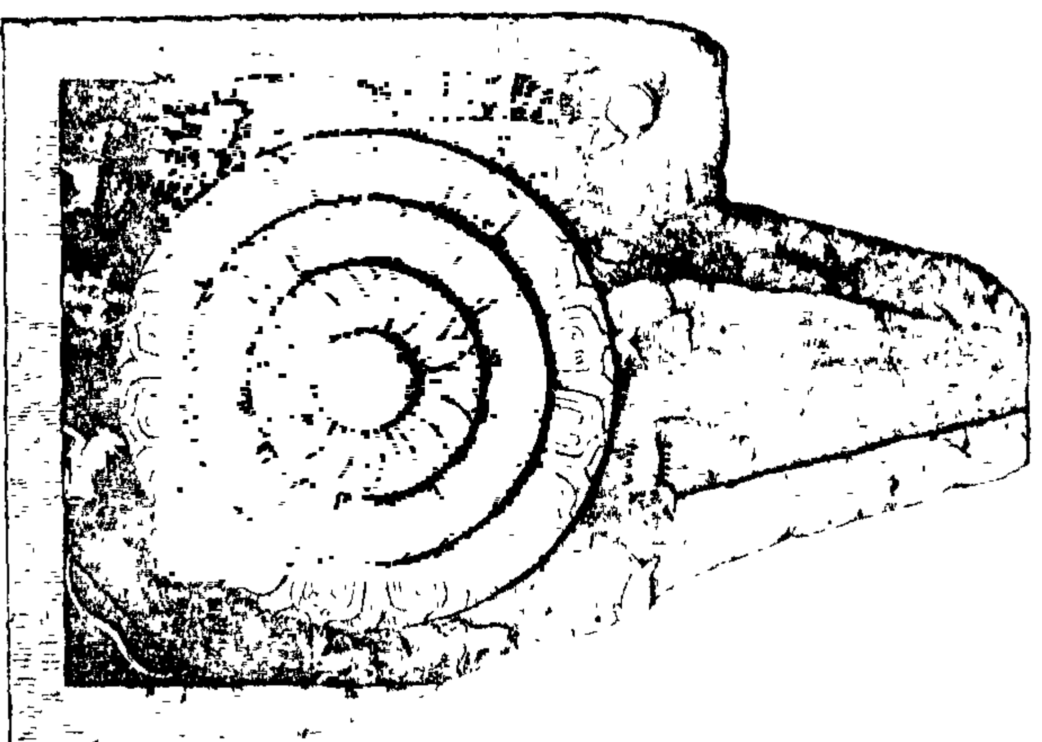
Scale of 12" 1 2 3 Feet





FROM MURDESVARA

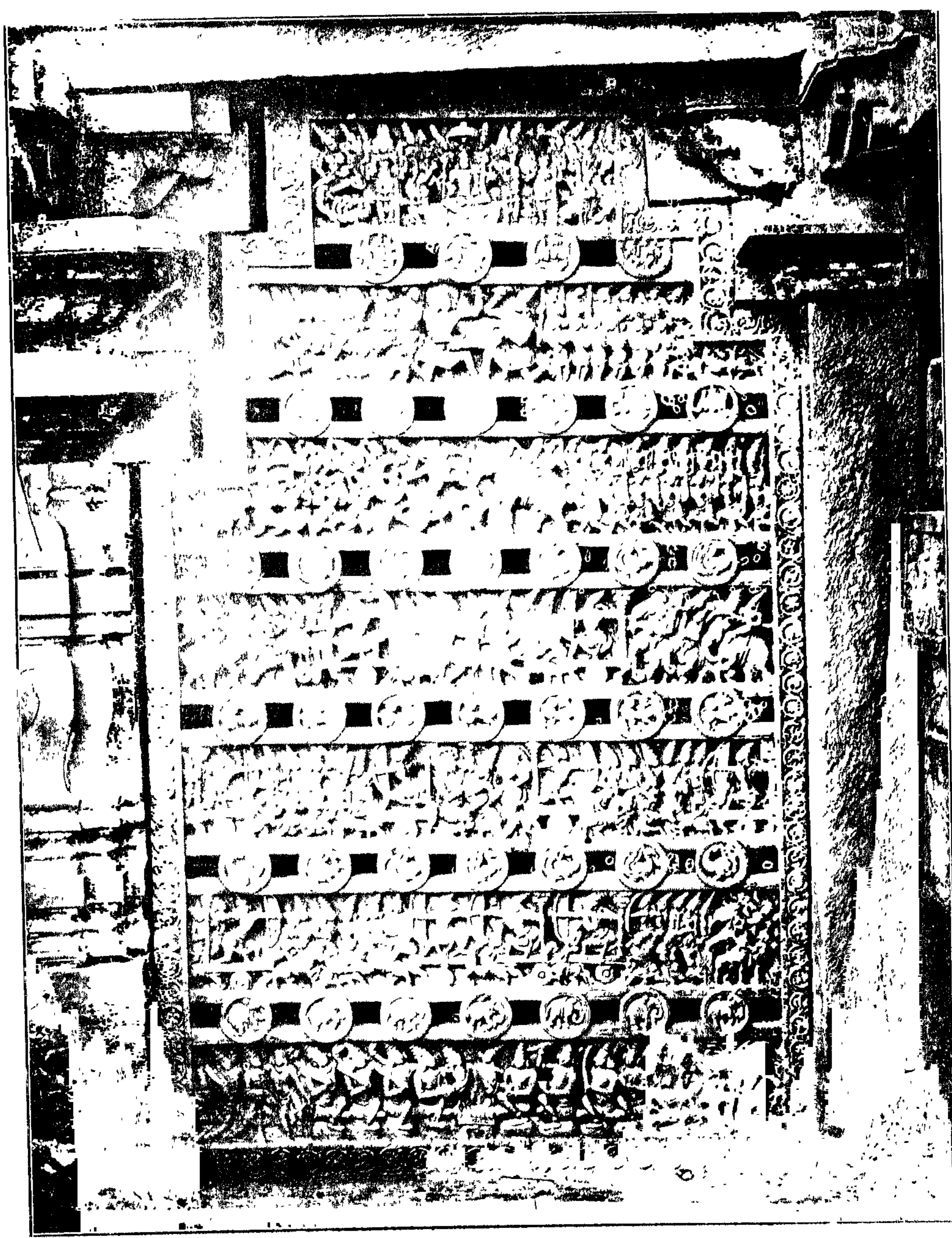
Scale of 12 2 Feet

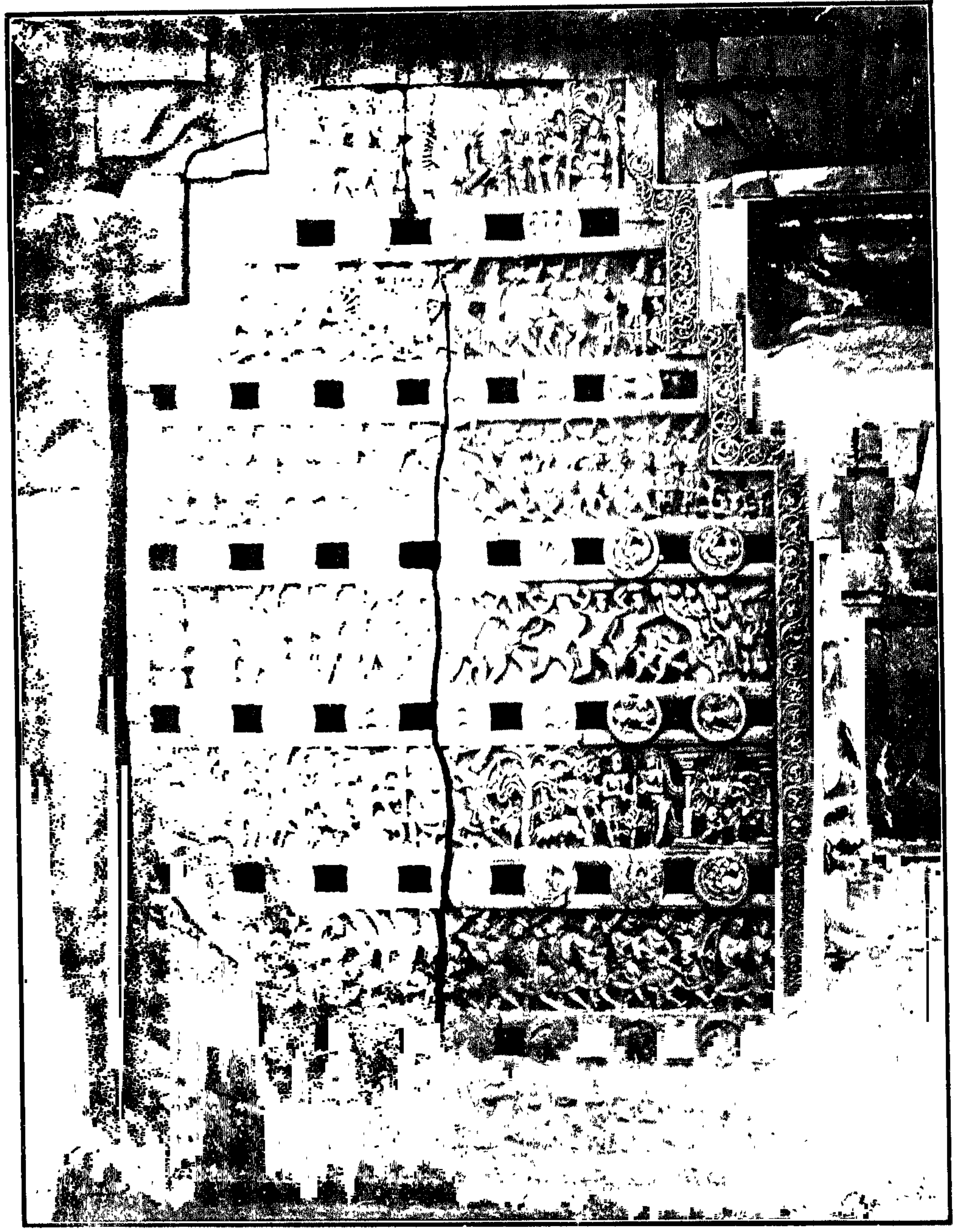


FROM NAREGAL.

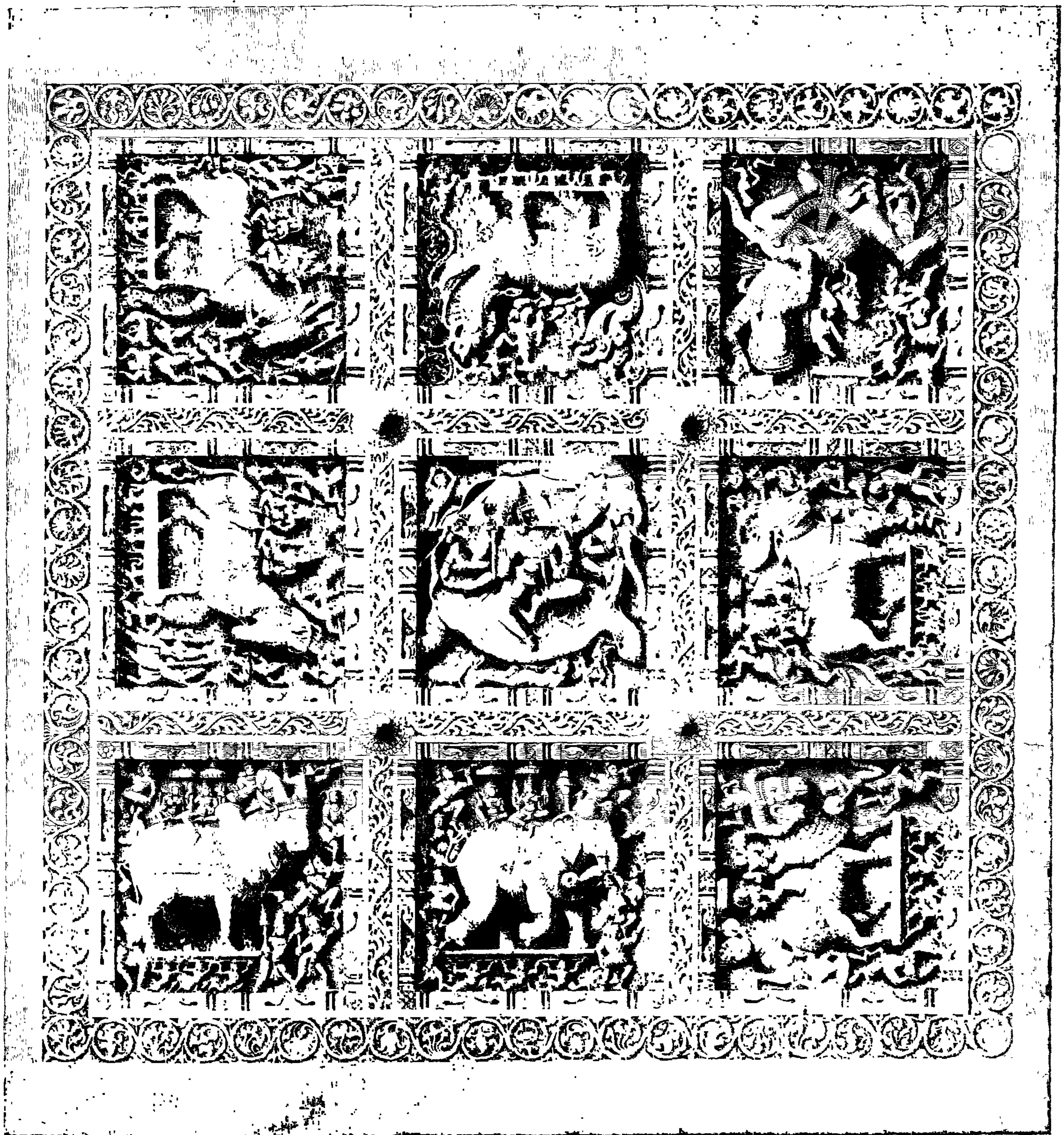
Scale of 12 1 Foot

MISCELLANEOUS SCULPTURES.





PERFORATED SCREENS FROM NARSAPUR

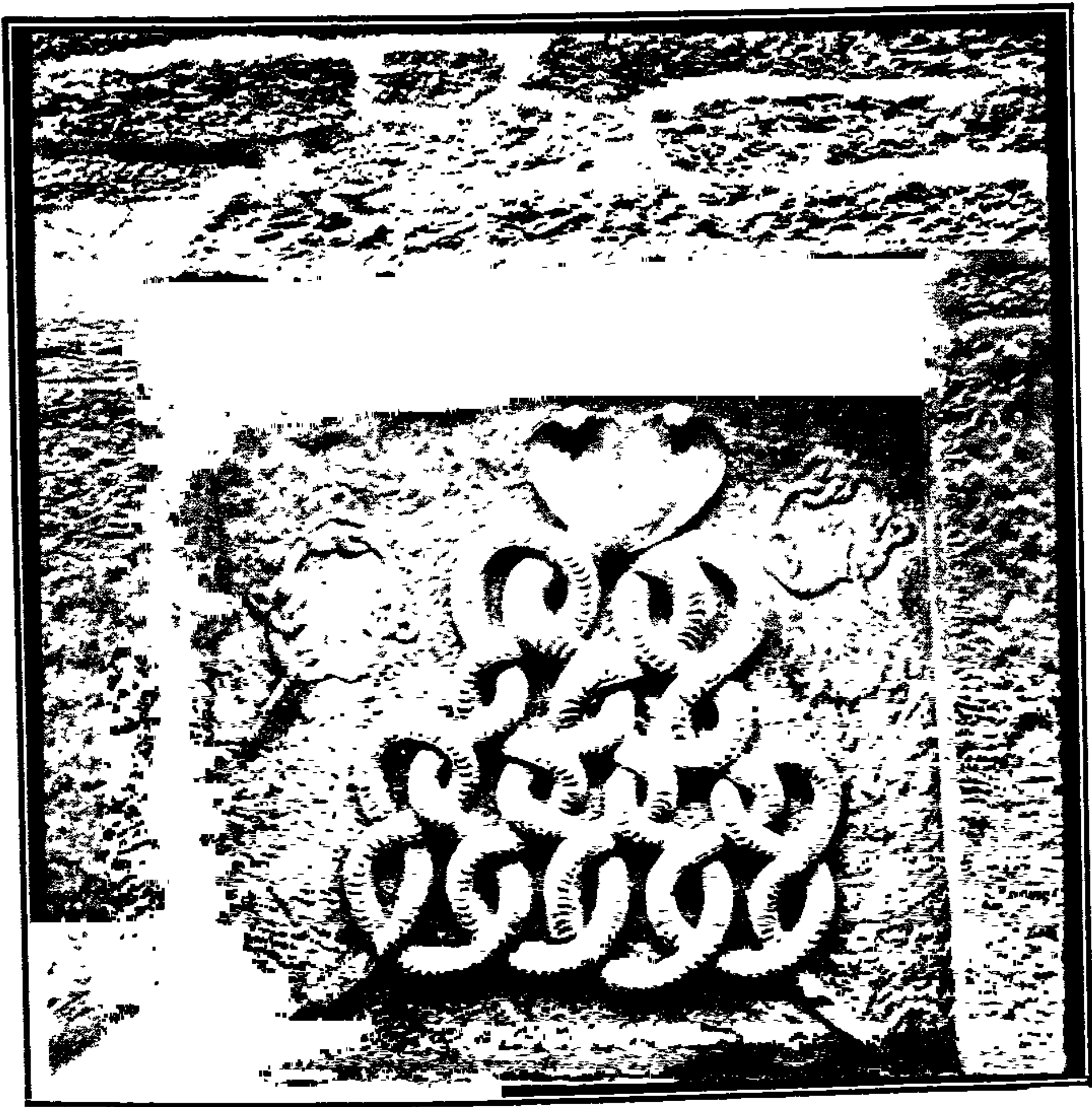


SCALE OF 10 10 20 30 FEET

TEMPLE CEILING SLAB FROM GANJIGATTI.









SNAKE STONES.



